THE SUMMER PREVIEW ISSUE INSIDE: Coldplay's Big Plan PLUS: 392 Can't-Miss Albums And Tours





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ASCAP LEADS THE FIGHT FOR ONLINE ROYALTIES

In a historic decision, the US Federal Court has provided ASCAP members, for the first time, a clear framework for the appropriate compensation for the use of copyrighted works online. Combined payments from Yahoo, Time-Warner's AOL, and RealNetworks could reach \$1.00 million.

Rather than settle for a lower amount, ASCAP hung in for the fight, proving its deep commitment to creators' rights and underscoring the value of member-ownership.

This is not the first time that ASCAP has stood up effectively for its members' rights, nor will it be the last. So ask yourself:

WHO DO YOU TRUST WITH YOUR CAREER?

For more information about this historic decision visit www.ascap.com/press/2008/0430_ratecourtdecision.asp



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HOT RINGMASTERS VIDEOS

HOT VIDEOCLIPS

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Billboard and the Hollywood Reporter What Teens Want discusses how to target teens through social networking fashion. music, movies, sports and videogames. More at whatteenswant.com.

RightOnTheMoney

BY JOHN LOFRUMENTO

The U.S. District Court for the Southern District of New York recently handed down a landmark decision upholding the rights of music creators in the Digital Age. By setting compensation rates for the public performance of music on three Internet services-AOL, RealNetworks and Yahoo—the decision establishes new ground rules for virtually every Internet content aggregator and social networking site, as well as countless online, mobile or other technology-driven services yet to be imagined.

In the broadest sense, the court reaffirmed and applied to the virtual world the momentous 1917 Supreme Court decision recognizing that music creators deserved copyright protection for the public performance of their works. Justice Oliver Wendall Holmes delivered the ruling, which included these memorable words: "If music did not pay, it would be given up . . . whether it pays or not, the purpose of employing it is profit, and that

Again, the court acknowledged the legal right of music creators to fair compensation for the use of their creative worksworks that online services have been using



for years to subsidize their billion-dollar businesses, while paying little or nothing to music creators, like ASCAP's members. The court adopted a formula that recognizes the contribution that music makes to the total revenue of the three Internet businesses, resulting in required payments by AOL RealNetworks and Yahoo to ASCAP that could reach \$100 million by 2009, covering periods back to 2002 in

From the technology community, one

often hears the mantra of "Information wants to be free." What's ironic is that many in this community make their living from copyright-protected software code, patented devices and other fiercely guarded intellectual properties.

The Internet has spawned new wonderful ways to connect people with music and other forms of content they crave. However, many of these businesses have built much of their success on the foundation of others' creative works. While they post record-breaking capitalizations, it is critical that these companies compensate those whose creative works attract audiences and ultimately help to make their businesses viable

In its wise and detailed decision, the court encourages the legal distribution of music and provides a compensation framework for valuing the online use of musical works. Creative people who bring vital art forms to life have a right to earn a living by sharing in the benefits generated by the use of their works. Without this protection, many who dream of devoting their talents and energies to creative pursuits will be economically unable

John A. LoFrumento is CEO of ASCAP.

FEEDBACK BILLBOARD.COM POLL We asked, "Which tour or festival do you think will be the best show of the summer?" Kanye West with Rihanna, Lupe Flasco and N°E'R°D 8% Bonnaroo Festival in Tennessee with and Willie Nelson 4% Celine Dion George Michael 6% WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters gbillboard.com include name, title, address and phone number for ventication.

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We're proud to have been part of it.







ROYAL CONGRESS







Bravado takes merch Universal

>WMG POSTS LOSS IN Q2

Warner Music Group posted a wider-than expected quarterly net loss in the second quarter. The company showed a net loss of \$37 million, or 25 cents per share, compared with a loss of \$27 million, or 19 cents per share, a year ago. Revenue grew 2% to \$800 million, with digital revenue up ARK to \$164 million compared with the same quarter last year. Digital now represents 21% of

WMG's total revenue SSSUMG'S UNIVISION COMPLETE Univision Music

Group has been acquired by Universal Music Group: the merger became official after the Federal Trade Commission's approval of the deal. The new company will be called Universal Music Latin Entertainment and will be led by Jesús López Universal is now the largest Latin music company in North America, with a 49.8% share of the U.S. Latin music market, according to

Nielsen SoundScan. >>MADONNA PLANS 'STICKY & SWEET' TREK

Madonna is set to embark on a world tour beginning Aug. 23 in Cardiff, Wales, the end of the year Billed as the Sticky & Sweet tour, the trek will span three continents and comprise between SQ and 60 shows. Produced globally by Live Nation, the tour includes performances at London's Wembley Stadlum (Sept. 11). Paris' Stade de France (Sept. 20) and New York's Madison Square

Garden (Oct. 6-7).

Industry issues take center stage in D.C.



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UPFRONT

EYEON CBS RECORDS

Fighteen Months After Launch. Label Preps Late-Spring Releases

Everything was going well for Larry Jenkins in early 2007: Newly named executive VP/GM of the resurrected CBS Records, the industry veteran had high hopes for such acts as singer/songwriters Sharon Little and Keaton Simons and pop duo Karmina. Then, last November, the Writers Guild of America

went on strike, and the key promotional strategy of CBS Records-seeking synchs in shows on CBS and the CW, as well as marketing boosts from the array of Viacom-owned properties-went out the window. "We were still in the infancy of our label," Jenkins

says, and as a result, release dates for CBS Records' first round of albums were pushed back from early spring. But with the strike now over, 18-month-old CBS Records is back in year. Little will release her album. *Perfort Time for a Breakdown * May 27 followed in short succession by Karmina with "Backwards Into Beauty"

(June 3) and Simons' "Can You Hear Me" (June 10). "We're off and rolling," Jenkins says, revealing that between February 2007 and April 2008-a time frame that includes the three-month summer hiatus and the three-month writers' strike—CBS Records artists had 65 placements in shows on CBS and the CW.

Seven people work in-house at CBS Records. Audrey Faine, formerly of Iris Distribution, was recently brought on to head up marketing, and a number of duties are outsourced, including retail sales and marketing going

to Rocket Science and distribution handled by RED. But the decision process as to which artists to sign is decidedly a family affair. Jenkins works with Amy Osler, VP of music for CBS Entertainment and CBS Paramount Network Television. "She's our chief liaison," Jenkins says, "When we're

thinking of signing artists, we run the music by several people-her music supervisors and show producers-and ask, 'Do you think you'd want to use their

music? There are no guarantees, but when we get a thumbs up we go into each signing with a great deal of confidence." With this kind of vetting, it's inevitable

that the label's artists will be linked with the greater Viacom, However, CBS Records' artist promotion also takes a traditional approach.

Little, for instance, is opening for Robert Plant, Alison Krauss and T-Bone Burnetton the Raising Sand North American tour, the dates of which will continue throughout the buildup and after the release of her album.

"Larry gave them a couple of songs I had already recorded . . . and a couple mornings later. Robert Plant came in, put the CD down on his table and said. 'Sharon Little. We want Sharon Little to open," " she says, "I started crying,"

Little's "Spaceship" was placed in CBS mystery series "Numb3rs" on May 2 and her "Follow That Sound" will be heard in "NCIS" on May 20.

These types of music placements, and those of other CBS Records artists, are identified during the end credits and give the artist's name, song title and where the song can be purchased. In the placements that occur before an album is released, the ad card tells the viewer to go to the artist's Web site or gives tour dates.

For sister act Kelly and Kamille Rudisill of Karmina. CBS Records has pushed them to perform for TV numerous times-they appeared on the CBS Christmas special in 2007, aloneside Sheryl Crow, James Blunt and Carole King. "We were in really good company," Kelly Rudisill says with a laugh. "All these household names . . . and Karmina. It was intimidating.

In addition, on May 31 the duo will take part in music showcase "Second Cup Cafe" on CBS' "Early Show." As for placement, Karmina's "Free" was heard on MTV's "The Hills" at the end of March.

Simons' "Unstoppable" has been heard in "Numb3rs," and his "Mama Song" will be in the May 20 episode of "NCIS." "I keep them on my TiVo for an ungodly long amount of time and show it to people when they come over," Simons says of his placements. "The ad card afterwards is what sets it apart from everybody else-most of the time there's not even credits for music on a show." Even before their albums debut, it appears as though



these placements are having a sales impact. According to Nielsen SoundScan, as of the end of April, all three acts are already on track to best their digital single sales for the entire previous year.

Other acts signed to CBS include Will Dailey, PJ Olsson, Señor Happy and the Wilshires-and while they don't yet have release dates on their CBS debuts. Jenkins says to expect them to get the same kind of play. Señor Happy, for instance, wrote the theme song for CBS show "Rules of Engagement"; the Wilshires did the theme for the CW's "Life Is Wild"; and Olsson collaborated with Pakistani musician Salman Ahmad on the intro to the CW's "Aliens in America," a remake of "(What's So Funny 'Bout) Peace, Love and Understanding."

And despite the home-field advantage, artists on CBS Records aren't excluded from synchs on other networks, Jenkins adds, nothing that Dailey's "Rise" was placed in ABC's "Eli Stone" early in 2008.

In addition, Jenkins wants to bolster ties between his artists and the nonintuitive elements of Viacom. getting more artist placement on the company's informational/entertainment screens that are placed on gas station numps and in doctor's offices. "A lot of companies talk about synergy on paper, but

don't practice it," Jenkins says. "We do both."





>>MITS HONOR FOR GRAINGE

Universal Music Group International chairman chief executive Lucian Grainge has been named the 2008 recipient of the annual Music Industry Trusts' Award. It is the first time that the award recipient is a serving chief executive of a major record company Grainge will receive the award at a charity fund. raising dinner Nov. 3 at London's Grosvenor House. Previous honorees include George Martin, Harvey Goldsmith and the late

Ahmet Ertegun.

>>>'GRAND THEFT AUTO IV' Videogame "Grand Theft Auto IV" moved 6 raked in \$500 million in first-week numbers The performance more than doubles the previous first-week record held by "Halo 3 " which sold about 2 6 million units and earned \$300 million. The numbers exceeded analyst forecasts: many expected the game to sell 5 million conies after two weeks and 9 million for the year. with predictions of a \$400 million first-week

>>>VEGOOSE PRODUCERS PULL PLUG Las Vegas festivai Vegoose will not happen in 2008, according to Jonathan

Mayers, president of Superfiv Presents, coproducer of Vegoose with A.C. Productions. Mayers stopped short of saying that Vegoose was permanently finished but indicated that it may resurface in a different form Vegoose debuted in 2005 as a Halloweenseason, multivenue music festival, with headilners Oave Matthews Band, Jack Johnson and Beck performing at Vegas'

Sam Boyd Stadium

UPFRONT

LEGAL BY SUSAN BUTLER

Royalties, **Orphans & Czars**

The Industry's D.C. Work Heats Up

The 110th Congress still has another eight months to go before its session is over. But for music industry efforts to shape-and comply with-federal laws and regulations in Washington. D.C., the next two months will be the busiest time this year. The final phase of the Copyright Royalty Board trial to set publishing royalty rates is now under way. And any bill that can't make it through Congress by June 30 will likely get shelved.

The rebuttal phase of the CRB trial. which will set statutory mechanical and digital rates for compositions reproduced for CDs, downloads and other products, kicked off May 6, Music publishers and sonewriters on one side and record labels and digital music services on the other have been intensely negotiating behind the scenes since the initial trial phase ended in March (Billhoard March 15) If the parties can settle on some mutually accentable rates, the judges could adopt those rates in their decision. The trial continues through May 21. On the Hill, only bills for orphan

works and intellectual property (IP) protection even have a shot at passing uban pianist

Chuchito Valdés

would very much

like for his famed

jazz musician fa-

ther to be allowed to perform

again stateside. So would

more than 200 musicians, ac-

tivists and government policy-

makers-among them Robert

Browning of the World Music

Institute and Ren. John Conv-

ers Jr. D-Mich.-who gathered

late last month in Washington,

O.C., for a two-day summit on

changing U.S. policies on

Cuba. The group convened at

HR-57, a nonprofit arts organ-

ization named for a 1987 House

resolution authored by Conv-

ers that designated jazz "a rare

and valuable American na-

tional treasure" worthy of fed-

Since 2003, the Bush ad-

ministration has prevented

Cuban musicians from enter-

ing the United States through

visa denials and has curtailed

the ability of American musi-

cians to travel there, via license

restrictions-one of the most

notable examples was the de-

eral support

by June, sources in the Senate and in the House say

The Shawn Bentley Orphan Works Act (S. 2913) and the Orphan Works Act (H.R. 5889), although not identical, would make copyrighted works available for licensing even if the corpright owners cannot be found. The bills protect anyone who uses these so-called orphan works from infringement liability as long as the user conducts a thorough, documented search in good faith for the convright owner and is unable to locate that owner, if the owner later surfaces, the user must pay reasonable compensation.

The bills focus primarily on photographs and art works. But they may affect music as well. Owners of compositions can typically be found by contacting ASCAP, BMI, SESAC or the Harry Fox Agency, However, owners of sound recordings protected by copyright (i.e., recordings made in 1972 and later) are harder to find-indie labels often close without a trace, and individual producers or artists often own masters.

The Prioritizing Resources and Organization for Intellectual Property Act passed May 8 in the House, It



strengthens civil and criminal laws to help enforce IP protections and sets up an institutional IP enforcement structure which endures beyond one administration

The bill (H.R. 4279), introduced by Rep. John Convers Jr., D-Mich., establishes the position of an IP Enforcement Representative in the White House as an adviser to the president. That representative would set up a joint strategic plan, in cooperation with other agencies, for IP protection. The bill also establishes an IP enforcement division in the Department of Justice.

At press time, there wasn't a companion bill in the Senate. But sources close to Senate members say that some of them are working on a complementary bill. It's unlikely that this version will

establish a White House position. Currently, there is a Coordinator of International IP Enforcement, the so-

called copyright czar, in the Department of Commerce who is responsible for coordinating the IP activities of several agencies

Elevating an 1P representative to an executive level in the White House and coordinating the activities among the departments are the hottest issues

"It makes sense to have a senior, dedicated, long-term IP person in the executive office," says Chris Israel, who was President Bush's copyright czar before co-founding PCT Government Relations. "A lot of fcurrentl structures and strategies are not long term."

But multiple sources, including two former White House staffers who served the Rush administration, say that a senior person in the White House will not be able to focus on a single issue like IP. There are too many responsibilities shared among them.

BY LARRY BLUMENFELD

UNDER PRESSURE

Artists Renew Attacks On Bush Administration's Cuba Policy

Grammy Awards in 2004. "people-to-people exchange, It also reversed the Clinton which in the late '90s started administration's policy of something of a renalssance for

Cuban musicians and their work in the States, Among those who participated in the celebrated cross-cultural performances was Chuco Valdés, Chuchito's father, Now, while the vounger Valdés who lives In Mexico, can perform stateside his father who lives in Cuba, is forbidden from doing so For many Cuban musicians.

U.S. exposure is considered vital-and some are willing to take tramendour ricks for the chance to succeed. The issue took atragic turn in April when Cuban reggaetón singer Elvis Manual died while trying to cross from Cuba to Miami in a small hoat

The current campaign for a change in the Buch administration's policy was stimulated by an impassioned open letter to American intellectuals and artists last fall from Ballet Nacional de Cuba director Alicia Alonso

"Let us work together so that Cuban artists can take their talent to the United States," Alonso wrote, Taking that spirit as his call to arms. Louis Head, executive director of U.S. Cuba Cultural Exchange, a national network of artists and presenters, devised an online letter netitioning the Bush administration to reverse its policy.

"The response to that letter was overwhelming," Head says. Among the hundreds who signed on were singer Jackson Browne and guitarist Ry Cooder, who collaborated with Cuban musicians on 1997's "Buena Vista Soclal Club !

Head hopes that since Fidel Castro has stepped down and a new LLS, administration will soon take office, the climate may be right for change, "What's important," he says, "is that we've organized arts presenters, agents, record company executives and educators to let Congress know how we feel." "As far as i'm concerned.

Cuba is a wellspring of talent and influence," says Blue Note Records president Bruce Lundvall, who signed Chucho Valdés to his label through a foreign Imprint, "And I'd like that connection back." ---

New formats were supposed to save the CD business. At this time last year Warner Music Group (WMG) was rolling out its MVI format, Sony BMG Music Entertainment was talking about different ways to nackage and configure albums and Buena Vista Music Group was privately readying its CDVU+.

While the CD is in the second year of a precipitous declinesales are down 16.7% so far this year, on top of 2007's 18.8% drop -retailers labels and distribution executives alike say that the growth of the niche business of vinyl and digital directives may be a heartening turn of events in the industry. But more may be needed to make up for the plummetine CD market.

This emphasis on vinyl came during the 50th anniversary of NARM's convention-held May 4.7 in San Francisco-and was an abrupt change from last year's sessions when talk of how to reinvigorate the CD reigned supreme. During Nielsen SoundScan's

*Last year [everyone] was pitching their tethered CD product," Newbury Comics CFO Mike Dreese said "This year, there was virtually no talk on that. There is a big pause." A head of a major distribution company agreed that most

of those efforts appeared to be stalled. "Last year, everyone had their own savior for the physical marketplace, but that didn't work so now [Best Buy VP of carry vinyl, its revival is a key music Jennifer "J.J." Schaidler] reason why those types of stores is overseeing a task force fof retailers and suppliers] to see if we can legally get on the same page so we don't confuse the

consumer," he says. those efforts are stalled is a statistic cited in a presentation by

Another possible reason







From left: Sony BMG's THOMAS HESSE, UMG's AMANDA MARKS and WMG's MICHAEL NASH at NARM "At our vendor meetings, virtually every label had a vinyl

scheme, with plans to increase

vinyl's availability," Dreese said.

Group Distribution president/

CEO lim Uric said his company

has already issued 70 titles on

vinyl with plans to put out an-

vinyl manufacturing capacity

issue, with a two-month back-

log on the manufacture of 180.

count vinyl, Dreese said. While

he acknowledged that vinyl is

a niche business for the chain,

it is indeed a profitable one, de-

spite its high costs. Labels pay

anywhere from \$4 to \$7 to

manufacture vinvl and its

packaging; in turn they give it

alist price of \$18.98-\$21.98 for

But there appears to be a

Indeed, Universal Music

are healthy.

other 100.

don't pay for music. How to monetize free music sparked debates during the social networking and copyright panels. Members of the digital community ureed labels to stop looking at CDs or litigation as a market solution and instead focus on "competing with free."

NPD Group-80% of teenagers

NARM presentation. Nielsen Music president Rob Sisco said that based on the first three months of this year vinyl sales are projected to reach 1.7 million units an increase of nearly 72% from the 1 million units scanned last year.

Last year, that total equaled 0.2% of all album sales. But considering that mainly indie stores and small music chains

'Last year everyone was pitching their tethered CD product. This year, there was virtually no talk on that.

a single-disc album.

-MIKE DREESE, NEWBURY COMICS

"While vinyl is a small percentage at our chain, its gross profit is only 5% less than the

And while old-school vinyl was the hot tonic at NARM, newschool digital endeavors are still being developed. For instance, the ability to marry physical and digital product through some type of connectivity remains on the minds of the majors even if those tonics didn't get as much

this year " Dreese said

mileage as they did last year During the Digital Music Industry Leaders panel, WMG executive VP of digital strategy and business development Michael Nash said that gift cards have further potential. Last year, 26% of all digital download songs were purchased via gift cards. Likewise, EMI Music Marketing senior VP of sales and

commercial development Darren Stupak said that the industry should give digital gross profit of our top 30 CDs download album-specific cards time to develop.

But while waiting for digital connectivity to finally materialize in a way that works and doesn't confuse consumers, merchants need to find ways to keep CDs from falling so rapidly.

Label and distribution executives said that there was almost a universal outcry from retail to devalue catalog titles to even lower prices, a trend that has already been going on for three years. And some vendors figure it's

time to increase their defensive measures. For the first time, vendors were discouraging merchants from overbuying new releases, retailers said. "We would rather have the occasjonal out-of-stock-which we

feel we can replenish quicklythan to get stuck with big returns," one senior distribution executive said.

Additional reporting by Cortney Harding.

LABELS BY CORTNEY HARDING

Managers Jump Into Label Game

Sire Records president Michael Goldstone will leave his post to run an independent label with key artist management company Q Prime. According to Goldstone, the dates for his departure from Sire and the launch of the new label have yet to be determined.

Goldstone will be charged with signing artists to the label and to management deals, and will continue to work closely with some Sire Records artists, O Prime is already home to such top acts as Metallica, Muse, Snow Patrol and Shania Tuain

According to Q Prime cofounder Cliff Burnstein, the new label will be able to offer a unique value proposition to artists from A& P to financial investment. "Major labels are now in a position where each person on their staffs has twice as much to do to make

an artist successful and artists aren't always getting the attention they deserve " he save

"Since Q Prime is a man-

agement company, we are used to and are set up to give artists individual attention. We have the knowledge, experience and staff to steer a career to success. At least, our track record would indicate that, Indie labels have the

passion, but maybe not the relationships and the finances that we at Q Prime have to reach big media players both here in the US and abroad. Other managers who have succeeded

at the indie-label game include Jim Guerinot's Time Bomb Recordings and Gregg Latterman's Aware Records. Goldstone adds. "We have yet to work

out distribution, and we are open to exploring options for alliances and partnerships. I'm honestly just thrilled to feel like I don't have to ask for anyone's permission anymore, and that I don't have to limit myself."

>MERLIN 12.000 STRONG Merlin, the independent label community's digital rights agency. has accumulated more than 12,000 members. The London-based association, which opened for business in January, now boasts what it claims is the world's largest collection of digital music rights outside of the four majors. Merlin's membership includes Koch, Concord.

Epitaph, Beggars Group >>>STUDIOS WIN \$110 MILLION JUDGMENT

and Domino

Major motion picture studios have been awarded a \$110 million judgment against TorrentSpy operator Valence Media In Los Angeles for infringing rights in movies and TV programs. The court found Valence itable for all three forms of secondary copyright Infringement: willful inducement of copyright infringement, contributory infringement and vicarious infringement

>>>YOUTUBE INDIA LAUNCHES YouTube India launched

a localized home page (youtube.co.in) featuring usergenerated videos alongside ilcensed content from film and TV production companies but little authorized music content from labels The companies that supplied content for the launch included leading Bollywood companies Eros Entertainment and Rajshri Films, pius TV broadcasters New Deihi Television, Zoom TV and India TV, among others.

Reporting by Nyay Bhushan, Lars Brandle. Antony Bruno, Susan Butler, Leila Cobo, Tom Ferguson, Juliana Koranteng and Ray Waddell

biz analysis on your mobile device, go to

	GROSS/	ARTIST(S)	Attendance	FOR MORE BOXSCORES GO
1	\$2,903,881	JIMMY BUFFETT Pizze Hul Park, Froco, Taxas, April 28	27,438	
-	\$2,650,208		363 /	AEG Live LEANN RIMES & OTHERS
2	\$49.50/\$29	Williams-Brice Stadium, Columbia, S.C., April 28	44,242	The Messine Group/AEG Live
5	\$1,883,973	JAY-Z, MARY J. BLIGE Hollywood Gow', Hollywood, April 16	17,070	
-		BRUCE SPRINGSTEEN	III SKB	Live Nation, Bill Silva Presents
5	\$1,424,650	American Airlines Center Dallas. April 13	16,006	Live Notion
5	\$1,363,295	BRUCE SPRINGSTEEN	THE E STREE	ET BAND
	41 275 240	Toyota Center, Houston, April 14 JAY-Z, MARY J. BLIGE	0.002	Live Notion
5	\$1,236,848	HOM Grand Garden, Las Vegas. April 19	8,782	Live Nation, Haymon Entertainment, in-he Andrew Hewitt Co.
7	\$1,198,773	JAY-Z. MARY J. BLIGE Oracle Arena, Oakland, Celif, April 21	10,986	Live Nation, Haymon Entertainment
-	\$1,110,929	April 21 EDGEFEST 17: 4 DOORS	Color.	CHEMICAL ROMANCE & OTHERS
5	5.710,929	POZZA HUL PAIK, FEISCO, TEXAS. April 27	22,443	AEG Live
5	\$789,233	KATT WILLIAMS	11,904	
	£757105	Redio City Music Hell, New York, April 11-12 JAY-Z, MARY J. BLIGE		Live Nation
10	\$757,195	Superpagas com Centar, Daites, April 12	9,871	Live Nation, Haymon Entertainment
11	\$746,221	CHRIS ROCK	13,845	Live Nation, CO Enterprises, Bay Area Productions
-	5 172 5-130	DAR Constitution Hall, Washington, D.C., April 18-21	13,040	Productions
12	\$638,059	ELTON JOHN Adams Certer, Hissoule, Hort. April II	7,087	Goldenvoice/AEG Live
5	\$635,391	JAY-Z. MARY J. BLIGE		
	1	Varizon Wiraless Amphithrasec Irvina, Calif. April 35	8.813	Liva Nation, Haymon Entertainment
14	\$594,565	DEF LEPPARD, STYX, R Spokene Arene, Spokene, Wesh, April 23	9,906	GON Live Nation, in-house
15	\$585,090	RSD		
_	\$500/Sti	Estadio Oefansoras, Asunción, Pariguity, April 25	33,417	Roptus
10	\$572,445	DEF LEPPARD, REO SPI Igano Center, Namua, Idano, April 22	9,277	Live Nation, in-house
17	\$567,230	KEITH URBAN, CARRIE	UNDERWOOD	,
	\$716/10		8.372	Frank Productions, Mischall Productions
IS	\$529,313	JUANES Toyota Center, Houston, April 17	8,387	Live Nation
5	\$516,145	DON OMAR		
_	SUCCE	Coisso de Puerzo Rico, Hato Rey, Puerto Rico, April 18	7,659	Acisum Group
26	\$504,290	JAY-Z. MARY J. BLIGE U.S. Airways Center, Phoenia, April 15	7,228	Live Nation, in-house
21	\$466,728	DOLLY PARTON Regio City Music Hat, New York, Hay 1		
1	5 11 1	Redio City Music Hall, New York, Hey 1	5,824	Hatropolitan Talent Presents
22	\$458.685	MICHAEL BUBLE NATU Tucson Convention Center, Tucson, Ariz, April 30	6,376	Reaver Productions
23	\$438.340	WATT WILLIAMS	-	
î	5-1-	Liscouras Center, Philadelphia, April 18	9,257	Live Notice, in-house
26	\$418,703	JUANES American Airlines Center, Delles, April 18	7,313	Live Nation, AEG Live
26	\$415,366	KATT WILLIAMS Ist Hannar Arena, Baltimora, April 17		
~	\$108,000	Ist Hannar Arena, Baltimora, April 17	8,095	Live Nation, Up Front Promotions
26	\$405,576	SANTANA, DEREK TRUE Palace of Autum milt. Autum HRs. Nich., April 18	6,154	Live Nation, Palace Sports & Entertainme
	\$394,340	SANTANA, DEREK TRU	CKS BAND	
27	1 50 1	Herriwoother Post Pavilion. Columbia, Hd., April 6	7,260	IMP.
26	\$392,317	RATDOG FEATURING B Beacon Theatre, New York, April 3-S	OB WEIR	Matropolitan Talent Presents
	\$388,687	ANDRE RIFU	-	TOTAL SAME PROPERTY.
26	\$ P \$\$2.75	St. Pete Times Forum, Tempa. Fia., April 26	6,038	André Rieu Productions
50	\$379,288	STEVIE NICKS, VANESS Sovereps Center, Reading, Pa. April 18	A CARLTON	Live Nation
		STEVIE NICKS	27/24	Live nasion
31	\$372,485	Mohagan Sun Arana, Uncasvilla, Conn., April 20	7.466	Live Nation, in-house
52	\$357,595	MICHAEL BUBLE NATU	RALLY 7	
		Santa Ana Star Cortes, Rio Rencho, N.M., Agril 29 SANTANA, DEREK TRU		Geaver Productions
53	\$348.169	UCP Arona, Orlango, Fia. April 29	5,5 37	In-house
		JUANES		

UPFRONT

RETAIL BY ED CHRISTMAN



Allegro Acquires Wholesaler Softland

Indie Distributor Could Hit \$100 Million In Annual Revenue In Wake Of Deal

Thanks to a \$25 million cash infusion from ution, Rounder Kids and Nail Distribution. private equity firm Canterbury Park Capital. Allegro Media Group has acquired all of the outstanding shares of Softland, a wholesaler that is the exclusive supplier of music and video entertainment software to the U.S. Marine Exchange Service.

Terms of the deal were not disclosed, but the combination of the two is expected to catapult the Portland, Ore,-based Allegro to achieving \$100 million in annual revenue on a gross basis.

Even with the equity infusion, the Micallef brothers who own and run Allegro will retain a majority interest in the company, according to chairman/CEO Joe Micallef, while Canterbury will have a significant minority interest.



than 25% of Allegro's consolidated sales. While the Softland acquisition is bound to improve sales of Allegro's proprietary entertainment software titles and the indie labels

> it distributes, it also reinforces Allegro's place in the hybrid wholesaler/rackjobber/indie distributor role occupied by Baker & Taylor. Super D and Alliance Entertainment, all of which have annual revenue of more than \$100 million. In addition to diversifying Allegro's account base, the deal will bring the company revenue into equilibrium, with a split down the middle between audio and video product.

> Softland founder Larry Goldberg will leave the company, but CEO Pat Nugent will remain in charge of the Maryland-based operation, Joe Micallef said there aren't any immediate changes planned for Softland, and

he expects to keep its warehouse open to complement Allegro's new 135,000-square-foot facility, which it moved into March 31. Wholesalers specializing in selling music to the military used to generate a much larger volume in the '90s when the military's own Army

Air Forces Exchange Services was a top 10 account, generating sales of about \$400 million. But since the war in Iraq began, music and video sales have declined, leaving AAFES and Eurpac, a privately owned wholesaler that sells to the military, out of the top tier of the account base. (The Allegro-Softland deal required the approval of the Department of Defense)

Like other wholesalers, Allegro also has been aggressive in digital distribution to online services and stores around the world. "The Softland acquisition solidifies our position as a vertically integrated media company doing business in the digital channel as well as the physical," Micallef said,



and analysis, see billboard biz/retail.

\$45 million in sales

What's more, the Canterbury deal makes

available a \$12 million equity line for future

acquisitions, in addition to a new \$15 million

revolving loan facility the company has re-

ceived from U.S. Bank division USB Capital

Resources. By Billboard's estimate, Allegro is

already the second-largest non-major-owned

independent distributor behind Koch Enter-

tainment Distribution. Allegro will generate

gross revenue of \$55 million this year; Soft-

land, meanwhile, is expected to achieve about

"This is the fifth acquisition we have done

in the last 10 years," Micallef told Billboard at

the NARM convention, held May 4-7 in San

Francisco. "The Canterbury investment puts us in the position of being a consolidator."

Tom Bennett

PRAVADO OBLOWIDE

Brayado's merch marquee includes Kanye West, Alicia Keys and Gwen Stefani-and the new worldwide president plans an expanded focus on international markets.

In the 28 years since a company called Brayado started selling Iron Maiden T-shirts. merchandise has become a revenue stream that labels, not just artists, see as integral to their business, Six years ago, Brayado was purchased by Sanctuary Group, which Universal Music Group (UMG) in turn acquired last summer

Since then, Brayado's Tom Bennett, the former head of North American operations who has just been named worldwide president of the company, has opened offices around the globe and aggressively signed up new marquee acts-not all of thom Universal's

Those acts include Kanye West, Alicia Keys, Daughtry, Gwen Stefani, James Blunt, the Eagles and Pink. Those add to an already formidable roster of clients from before the UMG acquisition, including Christina Agullera, Beyoncé, Keliv Clarkson and Led Zeppelin.

Pather than an unfront fee, the New York-based company takes a percentage of the merchandise it sells through such diverse distribution channels as clothing stores, music retailers, concerts and e-commerce sites for bands. Universal's ownership will but the merch company in business in 46 countries by year's end

By expanding Brayado, Universal stands to enlarge and get a bigger piece of the merch pie, and in a different manner from the trendy 360 deal. As Universal announced his appointment as worldwide president, Bennett sat down with Biliboard to give the goods on merch.

What are your distribution channels, and what is the range of the merch you sell? We're in live event sales, retail distribution e-commerce licens-

ing, and we touch a little bit in the mobile commerce world. At live events, we'll sell everything from programs to T-shirts to lithographs to umbrellas to any type of product you would see whenever you (go) to a concert. At retail, which is our greatest strength -we have a far bigger reach than anybody else-we sell everything that is upper-body apparel to all areas of distribution. We sell Tshirte at Sake Fifth Avenue from an \$85 price point to T-shirts at, say. Hot Topic that are more at the \$15 price point. So we run the whole gamut on a worldwide basis from every retailer from H&M to Zara to Virgin to HMV

What we're doing on the mobile front is concert texting [where users pay to send texts to be displayed on a big screen]. We sell an awful lot of wallpaper. And then

to Urban Outfitters.

on the e-commerce side we have maybe as many as 75 Web shops attached to bands' Web sites.

How does Brayado fit Into the rest of UMG?

Prior to the acquisition, approximately 15% of [Bravado's] business was from Universal Music Group acts, so the growth that was available and should be available with the new marriage with Universal was huge

What they decided to do as part of the purchase of Sanctuary was they got into [merch] with a real market leader. Bravado has already made the investment into the people and the infrastructure

. . . and at the end of the day all we are is a rights acquisition company. Merchandising contracts are much shorter than recording contracts-you could say an average one is maybe two years. So we're continually having to reprove ourselves.

Why would a non-Universal label allow the merch opportunity to slip through its fingers

and go to Bravado instead? So many of the acts would be on a different publishing company than the record company they're on anyway, so they're not married to one. It comes down to, fundamentally, doing a really good job. I think it's a given that people want a great job done first for the money.

Part of our strategy and part of the strength of us within Universal is that we've got a really strong hold on music at traditional retail already. We're No. 1 at Hot Topic and Spencer Gifts and HMV and Zavvi in the U.K. We're going to be opening up literally thousands of new accounts around the world in these other

46 countries where we really haven't done business in a meaninaful way before The CEO of HMV feels that within the next three years quite

possibly 25% of their overall business will be music merchandise.

So then it becomes more attractive to music retailers. when they see sales of recorded music decline.

For us, with Metallica, we'll very aggressively cross-market the record and the merchandise With Mika, we'll be doing a lot of stuff with the ads going out for the new records, we'll have a merchandising component within those advertisements. Which nobody else can do

Would you expect the same to happen with non-Universal

We won't be controlling their advertising spend on the music. So it'll happen to the best of our abilities within the world we control. But we've already had big success trying to do a lot of crossmarketing with Led Zeppelin, which we did do with, obviously, a non-Universal label. A lot of the ideas can work regardless of

The trick to this is going to be turning nonmusic retailers into music retailers as well. There's a lot of stores that we sell, be it Saks

where the act is

or be it Spencer Gifts-we recently got them to sell for the first time ever recorded music. It's a mall store with approximately 625 stores in America, and another 25 in Canada, I think it's important for the act to have a full offering out there. You'll find most record labels now consider Hot Tonic to be a very important music retailer now, where maybe they didn't 10 years ago.

This has already happened in the U.K. in a store called Burton They've started to sell Tshirts with downloads, and it's only just started and it's hugely successful.

How does Brayado allow UMG to enjoy the benefits of merch without the potential pitfalls of a 360 deal?

It can't just be a land grab where you're paying to get rights. We really explain to an artist and their representatives what we can do for them. Therefore, when they make a decision to be in business with us, it's an informed decision. not just. "Here's some money, we want to grab those rights."

Going back to the different areas of distribution that we're in, if it's purely a live event sale. then I understand somewhat why [merch is] all getting rolled in within deals at Live Nation But we can really impact at retail, e-commerce, licensing, in nonevent sales-and most acts don't tour that often. So somebody who tours once every four years, more and more of those people are going to be very interested in companies that can actually help them earn money in the four years they're not touring, which would be common sense for everybody.

Most record labels consider Hot Topic to be a very important music retailer.

WE PROUDLY CONGRATULATE **OUR 2008**

COUNTRY MUSIC NOMINEES

Entertainer Of The Year **BRAD PAISLEY** RASCAL FLATTS

Top Male Vocalist **BRAD PAISLEY**

Top Female Vocalist TAYLOR SWIFT

Top Vocal Group DIAMOND RIO **EAGLES** RASCAL FLATTS

Top Vocal Duo BIG & RICH **BROOKS & DUNN** HALFWAY TO HAZARD

Top New Male Vocalist LUKE BRYAN

Top New Female Vocalist TAYLOR SWIFT

Top New Duo or Vocal Group CAROLINA RAIN

Vocal Event of the Year "Find Out Who Your Friends Are" TRACY LAWRENCE

"What You Give Away" VINCE GILL SHERYL CROW

Album of the Year 5th Gear BRAD PAISIFY

Taylor Swift TAYLOR SWIFT

Single Record of the Year "Lost In This Moment" BIG & RICH

"Watching Airplanes" GARY ALLAN

Sona of the Year "Lost In This Moment" BIG & RICH

Video of the Year "Don't Blink" SHAUN SILVA TACKLEBOX FILMS

"Lost In This Moment" **BIG & RICH** ROBERT DEATON GEORGE FLANIGEN MARC OSWALD

"Online" **BRAD PAISLEY**

"Stay" SHAUN SILVA

Special Congratulations to THE OAK RIDGE BOYS 2008 Pioneer Award Honorees



Usher is just getting things warmed up. This month-bu-month look at more than 180 albums promises to have a summer tune for everyone. Rock comes in heavy with Shinedown, Disturbed, Slipknot and Mötley Crüe, Hip-hop sees highly anticipated releases from Three 6 Mafia Missu Elliott Lil Wayne and the Game Wilet's not forget R&B favorites Ne-Yo and Ashanti or country mainstaus Randy Travis and Montoomery Gentry, Billboard guides you through the albums sure to bring heat to the marketplace.

Bu Jonathan Cohen

playing faster and more furiously than ever, with more polysyn copation," Draiman says, while guitarist Danny Donegan "is soloing even more frequently, and the riffs are just brutal and

honest and dark "

Fleet Foxes "Fleet Foxes" (Sub Pop. June 3)

Hipster hearts are abuzz over the self-titled debut from this Seattle quintet, which won over the South by Southwest faithful this spring with its Crosby, Stills & Nash-worthy vocal harmonies. (The band describes its own sound as "baroque harmonic pop iams.") On the heels of April's "Sun Giant" EP, the full-length renders 22-year-old frontman Robin Pecknold's songs onto even more widescreen canyases, sympathetically produced by Pacific Northwest vet Phil Ek. Vintage organ and surfy guitar lines dance on the two-songs-in-one "Ragged Wood," while fingerpicked acoustic leads support gorgeous group singing on "Quiet Houses."

Gavin Rossdale

"Wanderlust" (Interscope, June 3)

After his post-Bush band Institute flamed out following a lone album, Gavin Rossdale regrouped for a solo set, which is led by the single "Love Remains the Same," Elsewhere, his ever-so-famous wife, Gwen Stefani, lends vocals to the track "Some Days." The Bob Rock-produced album finds Rossdale collaborating with drummer Josh Freese, guitarist Chris Traynor, bassist Paul Bushnell and keyboardist Jamie Muhoberac

Emmulou Harris

"All I Intended to Be" (Nonesuch, June 10) For the first time in 25 years, this 12-time Grammy Award winner and Billhoard Century Award recipient recorded with producer Brian Ahern, the man who handled her first 11 albums. The new set's title comes from a line in "Old Five and Dimers Like Me " a duet with John Starling While Dolly Parton, Vince Gill and Buddy Miller contribute vocals, the set includes songs from Tracy Chapman, Patti Griffin, Merle Haggard and Billy Joe Shaver.

Lil Illaune "Tha Carter III" (Cash Money/Universal, June 10)

Plagued with leaks, delays and Lil Wayne's arrest on drug posses sion charges, "Tha Carter 111" is now penciled in for June 10. Luckily, the set has already spawned the rapper's first Billboard Hot 100 No. 1 in the form of "Lollipop," Wayne told Billboard in February that Hurricane Chris, Corey Gunz, Tyga, Jibbs, Shanell, Kidd Kidd, Mack Maine and Lil Mama have recorded features for the album, and Kanve West has also joined the roster of contributors. "It's one of those albums people are really waiting on, so I made it so that whatever is on it will stick with you forever." Wayne says. "I'm taking my time with it. And I'm giving artists I respect and people I want to do sones with-not sones the label fixedan opportunity to collaborate."

Mu Mornino Jacket "Evil Urges" (ATO, June 10)

This Kentucky quintet is already among the most praised live acts in the land, but the music on its fifth studio album should take the band to an entirely new level. After sequestering itself in a Colorado cabin to hone the tracks, My Morning Jacket then decamped to New York last fall to record with co-producer Ioe Chiccarelli. More adventurous than anything that has come before, the songs explore falsetto singing ("Evil Urges"), soft rock ("Thank You Too"), disco beats (first single "Touch Me, I'm Going to Scream Pt. 2") and gritty funk ("Highly Suspicious"), without skimping on the two-guitar jams ("Aluminum Park,"

"Remnants") and mellow balladry ("Librarian") of past releases. "We've never wanted to be one kind of band," frontman lim lames says. "We just enjoy celebrating music-making it loud and making it sad."

Alanis Morissette "Flavors of Entanglement" (Warner

Bros. June 10) "The baby is almost out," Alanis Morissette says about her first album of original work in four years, which features production by Frou Frou's Guy Sigsworth. This is a bi-track journey for me-one is the unraveling of my personal life to the point where I hit rock bottom-but then the phoenix rises," she says. "In the other track, I speak about the personal being the political. Rather than talk about war out there. I'd rather talk about war in here, because it's the only thing I have control over." The ramp-up to the release has a decidedly international flavor: "Underneath" will be preloaded onto Motorola cell phones in Brazil, and Morissette starts a three-month tour of Europe in June, followed by U.S. dates in the fall.

MAY "Here I Stand" (Jive, May 27)

After telling all on his juicy 2004 disc "Confessions," Usher is all about settling down. Here, the new husband and father embraces his maturation on cuts like the Dre and Vidal-crafted title track-You ain't a man until you a man to your woman." he says. "This is the conversation that takes place." Alongside ballads "Moving Mountains" and "Love You Gently" ("the ultimate love-making record") are tracks on the lighter side. The Will i am-crafted "What's Your Name?" describes "the feeling you get when you run into a woman that makes you sneak gibberish " while the Bryan-Michael Cox creation "Before I Met You" revolves around "a modern-day gigolo (who) decides to change."

Al Green

"Lay It Down" (Blue Note, May 27)

This friendly collision of new and old sensibilities is as vintage sounding as anything Al Green released during his Hi Records heyday of the '70s, but also finds him dueting with John Legend ("Stay With Me [By the Sea]"), Corinne Bailey Rae ("Take Your Time") and Anthony Hamilton, with the Dap-Kings horn section playing behind them. The Roots' Ahmir "?uestlove" Thompson produced in tandem with keyboardist James Poyser. "I've never heard anything quite like it, because I've never had anybody produce me other than Willie Mitchell," Green says. "And when you give these young kids a shot at it, it's interesting to see the art they make. It's beautiful.

TITUE

"The Greatest Story Ever Told" (SRC/Universal, June 3) "This time I'm not going to put the record out until I get the type of promotion I feel I deserve," David Banner says of "The Greatest Story Ever Told," originally due last fall, "If the mix ain't right, I'm sending it back a thousand times, even if I have to pay for it." The outspoken rapper is already feeling the love. After a lukewarm response to first single "9mm" (aka "Speaker") last year, "Get Like Me"-which features Chris Brown, Yung Joc and Jim Jones-is scaling the charts. Other guests on the album include Akon, UGK. Lil Wayne, Snoop Dogg, Chamillionaire and Carl Thomas.

"Indestructible" (Warner Bros., June 3)

Proving Disturbed's brand of nü-metal can still get fans excited after a three-year break between studio albums, "Inside the Fire," the first single from "Indestructible." has already reached No. 3 on Mainstream Rock and No. 10 on Modern Rock. Frontman David Draiman drew on personal travails-including a motorcycle accident, a garage fire that destroyed his truck and motorcycle, and "a number of bad relationships"-to inspire himself, and his bandmates followed suit. Drummer Mikey Wengren "is



Marco Antonio Solis

"Una Noche en Madrid" (Fonovisa, June 10)

Marco Antonio Solis has transcended his popularity in his native Mexico to become a mega star in the United States (with four No. 1s on Billboard's Top Latin Albums chart) and virtually all of Latin America. Now, he has his sights set on Spain, "Una Noche en Madrid," a live album recorded during an Oct. 12. 2007, performance in Madrid, will be the first Solis album released in Spain since 2001. The set includes new versions of Solis classics as well as a duet with Spanish singer Pasion Vega on "Como Tu Muier."

Montgomery Gentry

"Back When I Knew It All" (Columbia Nashville, June 10) Looking to shake things up, Montgomery Gentry, which has scored 12 top 10 singles (including three No. 1s) and sold 4.3 million albums after nine years on the country scene, according to Nielsen SoundScan, decided to record its new set in Memphis' Ardent studio The move worked, "The ambience of the studio was really cool," Troy Gentry



says of the place where Led Zeppelin, Stevie Ray Vaughan and B.B. King have recorded. The title track and first single is the duo's fastest-climbing song and is No. 11 on Billhoard's Hot Country Sones chart. The set includes "I Pick My Parties" featuring Toby Keith, with whom the duo will tour this summer.

Busta Rhumes

"Blessed" (Interscope June 17)

With numerous legal entanglements now behind him, Busta Rhymes says he feels "blessed" to be a free man, hence the title of his eighth studio album. The MC has already released several singles, including "Where's My Fucking Money," featured on the "Grand Theft Auto IV" soundtrack, and "We Made It," a collaboration with rock outfit Linkin Park. Other contributors include Cool & Dre. Pharrell Williams and DI Scratch, In addition, Rhymes released a clip for track "Don't Touch Me" that recalls his comical videos of the '90s.

Ilinif Parade

"At Mount Zoomer" (Sub Pop, June 17)

After dabbling in myriad side projects, the members of Wolf Parade finally reconvened last summer to work on the followup to 2005's breakout "Apologies to the Queen Mary." "I think it's more pointed," group member Spencer Krug says. "We wanted to make a record that was done all at once—so as much as possible, we did that." The result: nine songs borne out of lengthy improv sessions, yet surprisingly straightforward in sound. "Bang Your Drum" and "Call It a Ritual" pair Krug's guivering, dissonant voice with low-mannered guitar and drum rhythms. It almost sounds like Wolf Parade has mellowed a bit until the closing title track, a nine-minute epic that raises its creative bar to new heights.

Mötley Crüe

"Saints of Los Angeles" (Mötley Records, June 24) "I've got to tell you, I've been writing songs for a long time, and there's something magical on this record," Nikki Sixx says of Mötley Crue's first album with its original members

since 1997's "Generation Swine." "This is one of those albums that I just feel it in my stomach that something's happening with the band. There's a newfound energy in the songs. It's just a rebirth of that really dirty rock'n'roll side of Mötley Crue." The title track was first made available through videogame "Rock Band," and is gaining steam at radio. The act leads the bill for its own Crue Fest this summer, beginning July 1 in West Palm Reach, Fla.

"Year of the Gentleman" (Def Jam, June 24)

Meeting Ne-Yo's stated goal to move away from the type of R&B that quickly made him a star, his third album in as many years is exemplified by the single "Closer," a Stargate-produced club track with pulsing strobe-light synths and a high-energy house beat that calls to mind Rihanna's "Don't Stop the Music." "So You Can Cry* sports a mellow, easy-listening vibe, with Ne-Yo making a priceless rhyme of "pity party" and "calamari." Collaborators on the set also include members of Ne-Yo's Atlanta-based Compound Entertainment crew (the Heavy Weights, Shay Taylor, Chuck Harmony), as well as Christopher "Tricky" Stewart and J.R. Rotem. "My prayer is that my fans know me well enough to know that I'm an artist in the truest form, [and] I cannot do the same thing over and over again," Ne-Yo says.

"Last 2 Walk" (Hypnotize Minds/Columbia, June 24)

If it seems like years have gone by since Three 6 Mafia won the best original song Academy Award for "It's Hard out Here for a Pimp" in 2006, that's because, well, years have gone by, "Our lives are like a circus," principal member Juicy J says. "You wouldn't believe the crap we go through every day." But after numerous delays, the rap troupe's new album is finally on target for release. Among the guests on "Last 2 Walk" are Akon on "That's Right," Good Charlotte on "My Own Way," Unk on the single "I'd Rather" and Juicy I's brother Project Pat on "Lolli Lolli (Pop That Body)."

"Weezer" (DGC/Interscope, June 24)

Weezer is literally all over the place on its third self-titled album. with all four members taking a turn behind the mic. The music is just as hard to pin down, from the six-minute "Greatest Man" (which sutures a sweet piano melody to thick power chords and fake crowd noise), "Heart Songs" (which unironically salutes Nirvana's "Nevermind" for inspiring frontman Rivers Cuomo to start his own band), the proto-Red Hot Chili Peppers funk of "Dreamin" and the swaggering, riffy "Automatic," sung by drummer Pat Wilson, "It definitely feels like there's a lot more of our energy that over the years has been kind of pent up and now has been released and is flowing freely between the four of us," Cuomo says. The single "Pork and Beans" is No. 1 on Billboard's Modern Rock chart this week.

hinedown

"The Sound of Madness" (Atlantic, June 24)

Brent Smith wasn't going to let anything deter him from making Shinedown's third album-not a sharp sales decline between 2003's "Leave a Whisper" and 2005's "Us and Them," or the loss of bandmates Jasin Todd and Brad Stewart. "This is a record that needed to be made." Smith says. He and drummer Barry Kerch enlisted Rob Cavallo to produce the set, and with Cavallo's encouragement Smith wrote nearly 60 songs, of which 15 were recorded. Among them are his first political song-first single "Devour," which is "about George W. Bush and the end of his presidency"-and Smith's first straight-up love song, "If You Only Knew." "We wanted it loud and wanted it big and heavy and grandiose," Smith says.

BEST OF THE REST

MAY 26 *: senor twom The Proje Stheling frest . PIGEON DETECTIVES. "Emergency" (Dance to the Sadio) . CONLEGGTS "Falling out of Beach" (Poludor) • BETH BOHARY Tittle Dreamer' (Blue Thumbd inversal)

MRY 27: THE FUTUREHERDS, This IS Not the World' I'lul Records! . CVRM ECCEPTED TERRORISTS OF the Sector Many ! VARIOUS RATISTS. "Sex and the City" soundrack/flowting • RETO TERRIADIS. Dordel * WISH & VANDE, Tus fatrater

JUNE 24: IN PROBLET THIS IS DE-UK . LYNNE LI, "Vooth flovels" (U. Recordings . THE ZUTORS "You Can

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JULY

"N'gger" (Def Jam, July 1)

Following Don Imus' off-color remarks about the Rutgers women's basketball team last year, Nas announced that he would tackle the controversy head on by titling his ninth album "N*eger," The set was originally slated for late 2007 but never hit shelves, although Nas and wife Kelis kept up the publicity campaign by heading backstage at the Grammy Awards to talk about the issue. Now the album is tentatively slated for July 1 and the first track, the Salaam Remiproduced "Re a N*goer Too," hit the Internet April 20.

Los Lonelu Bous "Forgiven" (Epic. July 1)

After making its prior albums with producer John Porter at Willie Nelson's Pedernales studio, this Texas trio switched to a soundstage in Austin in January and Feb-

many with Steve Jordan behind the board. "If I could have a choice, this is the way I'd record the rest of my life," says bassist Inlo Garza, who with brothers Henry (guitar) and Ringo (drums) worked with Iordan to "try and canture the sound of a three-piece hand," welcoming just a couple of guests in Dr. John and Del Castillo quitarist Mark Del Castillo. "Forgiven" will be preceded by the single "Staying With Me": the album in-



cludes a cover of the Spencer Davis Group's "I'm a Man."

RZA/Bobbu Digital "Digi Snacks" (Koch, July 1)

Wu-Tang Clan founding member RZA will reinvent himself as Bobby Digital for the third time this summer. The album's first single is "You Can't Stop Me Now," featuring Wu member Inspectah Deck, and addresses RZA's own life struggles. "This album is simply fun hip-hop," RZA says of the set. "It's a perfect blend of reality, sci-fi and martial arts." Other tracks include the socially driven "Drama." the sensual "Good Night Kiss" and "Straight Off the Block," produced by David Banner, which is in contention to be the second single. Other producers on the set include King Tech and RZA himself.

"Girlicious" (Geffen, July 1) In the grand tradition of the Pussycat Dolls comes Girlicious, a

group chosen via a reality show on the CW. Following the April 23

finale, the female quartet went on a media blitz in support of first single "Like Me," which was produced by Jazze Pha. Sexual energy practically drips from album track "Stupid Shit," executiveproduced by Geffen head Ron Fair.

The Game

"L.A.X." (Geffen, July 8)

In 2008, the Game has already been sentenced to 60 days in jail for a conviction stemming from a weapons charge, served less than one week and rehashed his storied rivalry with 50 Cent. Now, with the 50-led G-Unit's "T.O.S." and the Game's "L.A.X." originally slated for June 24, both MCs claimed to have delayed the other's album. Regardless of what truly caused the setback. the Game recently released the single "Game's Pain," featuring Keyshia Cole, and is working with producers Cool & Dre, Trey Beatz, Kanve West and Just Blaze.

Randu Travis

"Around the Bend" (Warner Bros., July 15)

After recording a series of acclaimed Christian and gospel releases that earned him three Grammy Awards, six Gospel Music Assn. Awards and an Academy of Country Music nod, Randy Travis is back on the country scene, "Around the Bend" is his first straight-ahead country set in eight years, and it's a welcome return for the man who first hit the Billboard country singles chart in 1985 with "On the Other Hand." The new collection finds the traditionalist putting his own stamp on Bob Dylan's "Don't Think Twice, It's All Right," while first single "Faith in Your is a string laden but simple love balled. In tune. Travis will perform for the first time in 10 years at the Country Music Assn. Music Festival in Nashville.

"Life, Death, Love and Freedom" (Hear Music, July 15) On his debut album for Starbucks' Hear Music imprint, John Mellencamp pulls no punches about the "darkness" he sees all around him, including a controversial song ("Jena") inspired by the racial issues in the titular Louisiana town. The folk-leaning material was produced by T-Bone Burnett at Mellencamp's longtime home studio outside Bloomington, Ind., with upright bass and acoustic guitar dominating the mix on such tunes as "A Ride Back Home (Hey lesus)," "Young Without Lovers," "If I Die Sudden" and "Troubled Land." "He is a powerful musician, he rocks like crazy, and he's a really great singer," Burnett says.

The Hold Steadu

"Stay Positive" (Vagrant Records, July 15) The notion of "aging gracefully" in rock n'roll could be described

as the overarching factor that Brooklyn's Hold Steady wrestle with throughout "Stay Positive," the group's fourth album in the last five years. "I was influenced a lot about getting old," Craig Finn says. "Stay Positive" sees the band members challenging



This Brazilian electro/rock outfit scored a left-field hit last year when its song "Music Is My Hot Hot Sex" showed up in an iPod ad, after parent album "Cansei de Ser Sexy" had already been out for a year. On its sophomore set, the group again trades in sexy dance grooves (the Gwen Stefani-ish "Reggae All Night," retro synth-fest "Left Behind"), chugging indie rock ("Give Up," "Rat Is Dead [Rage]") and uptempo pop maneuvers ("How I Became Paranoid," the Bangles-worthy "Move"), all of which should sound great blaring out of hipster stereos this summer.

themselves: "Lord, I'm Discouraged" is a bluesy ballad that con-

jures a more rural image of American life, and "One for the Cutters" should surprise fans. Those adverse to change, however,

shouldn't worry: Lead single "Sequestered in Memphis" is chock-

"Invincible Summer" (Geffen, July TBD)

Chicago rapper Common may be known for his stimulating lyrics. but for "Invincible Summer," due this summer via Universal, he shamelessly admits that "barbecues and strippers" were some of his main inspirations. "This album isn't super thought-provoking

. it's just on some fun shit." Common says of his eighth album. He teamed with Pharrell and Mr. DJ (OutKast), and concocted a hiphop/techno/dance sound heavy with kazoos and double-speed drum patterns. Tracks like the Cee-Lo-assisted "Make My Day," stripperinspired "Sex Is Sugar" and first single "Universal Mind Control," which will be serviced to radio in May, are all included. Santogold is set to appear on a track titled "Runaway," while Jeff B, Star Trak's Chester French and Musina make guest appearances as well.

"The Illusion of Progress" (Atlantic, July TBD)

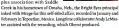
"It's a departure from the last record." Staind frontman Aaron Lewis says. The group hasn't even come up with titles for the songs, according to Lewis, but "there's a lot more effect-y experimentation and a lot more textures with vintage instruments and vintage amps The band has been recording at the studio that Lewis keeps in his barn with producer Johnny K. And while Staind previously swore to rock even harder this time out, Lewis says it's aware of pressure for another ballad-style track along the lines of such hits as "Outside" and "It's Been Awhile." "That's what the record label wants," he says. "You're foolish not to [be aware] of that."

AUGUST

Conne Oberst "Conor Oberst" (Merge.

Aug. S)

The biggest surprise on Conor Oberst's first solo album since a cassette-only release from his teenage years might be the label that's releasing it. After a decadeplus association with Saddle



Slipknot

TBA (Roadrunner, Aug. 12)

Slipknot's fans, the Maggots, have two things to cheer about this summer: the band's first studio album in nearly four years and a main-stage slot on the Rockstar Energy Drink Mayhem tour. The masked metal act's follow-up to "Vol. 3: (The Subliminal Verses)"which debuted at No. 2 on the Billboard 200 in June 2004—is "going to fuck with people," vocalist Corey Taylor says. "It's heavy, man." Since the release of "Vol. 3," members of Slipknot have spent time pursuing solo musical projects. But the lowa-based nine-piece returns this summer with a new sense of musical confidence and maturity. Taylor says, Plus, the metal outfit's "evolved" costumes and masks are darker than ever.

The Jonas Brothers

TBA (Hollywood, Aug. 12) On their hotly anticipated new album, expect "the same Jonas Brothers sound, but with just a couple more influences," says Nick Jonas, who names Elvis Costello, the Animals, the Rascals and the Beatles by way of example. Look for such tracks as "Don't Take My Heart and Put It on the Shelf," "Burning Up" and "A Little Bit Longer," the last of which Jonas wrote about his struggle with diabetes. "The lyrical content has gotten a little more in-depth as far as who we are as people and our personal lives, with our dating and all that—things

"Paper Trail" (Grand Hustle/Atlantic, Aug. 12) The good: T.I. may very well wind up with another hit album once "Paper Trail" hits stores. The bad: Afterward, the superstar rapper is headed to jail for a year on felony oun charges. There's a tinge

we've gone through in the past year," Jonas says.

of gospel on recent leak "No Matter What," while club track "What's Up, What's Happening," produced by Danja, is likely to be the first single. Also expected are "Sitting on Top of the World," "I'm Illin'," "Collect Call" and the J.R. Rotem-produced "Let My Beat Pound."

"FANomenal" (The Goldmind/Atlantic, Aug. 26)

This feast of Missy Elliott's trademark beats mixed with tinges of '70s Washington, D.C., go-go funk is led by single "Best, Best," on which she repeats the last word to every sentence throughout. The set features production by Timbaland, Souldiggaz, Danjahandz, Timbaland and Point Guard. Highlights include the Jazmin Sullivan assisted "Like When You Play the Music " drum heavy "Him. Hop Don't Die" and sensual "Milk & Cookies," on which Elliott lightheartedly harmonizes about her capabilities in the bedroon Timbaland-produced tracks "Ching-a-Ling" and "Shake Your Pom Pom"bowed in February on the "Step Up 2 the Streets" soundtrack.

Solange Knowles

"Sol-Angel and the Hadley Street Dreams" (Music World Entertainment/Geffen, Aug. 26)

"Her record is totally bananas," Geffen chairman Ron Fair says of Beyoncé sibling Solange Knowles' label debut. "It's not what people would expect from her. The music is more eclectic and internaonal. She's in her own lane." The project boasts production from Cee-Lo, Q-Tip, Mark Ronson, Raphael Saadiq and Pharrell Williams, who steered first single "I Decided," Bilal penned "Cosmic Journey," while Floetry's Marsha Ambrosius guests on "Wanna Go Back" and Lil Wayne appears on "Champagnechronicnightcap."

Fabolous

TBA (Def Jam, August TBD)

Although he isn't ready to get specific. Queens rapper Fabolous' as-yet-untitled album will be inspired by a film, much in the way Jay-Z's "American Gangster" was based on the movie of the same name. "I always wanted to touch on this particular movie musically because I felt some of the things in the movie related to me and to lots of other people," he says. "Plus, I always wanted to use a theme for my album. I want to take scenarios and turn them into records and vice versa." So far, the set features production from DJ Toomp, Kanye West, Just Blaze, Swizz Beatz and Polow Da Don.

Gum Class Heroes

The Quilt: Starring Gym Class Hernes"

(Decaydence/Fueled by Ramen, August TBD) Gym Class Heroes are planning on taking a "movie approach" to

their sophomore album, according to lead vocalist Travis McCoy. "Everyone is going to be part of the cast as opposed to being featured," he says, "You won't know who is on the album just by looking at the liner notes. You'll know only if you listen and recognize the person's voice." Ne-Yo, Lil Wayne, John Oates, K-OS and Busta Rhymes are among the guests, while Cool & Dre and Fall Out Boy's Patrick Stump have assisted with production. McCoy addresses his drug problem on "Live a Little," which "urges people to live in the moment, because no one is promised tomorrow.



SEPTEMBER

Robin Thicke

"Something Else" (Star Trak/Interscope, September TBD) Robin Thicke's soulful evolution continues on his highly anticipated third solo album, "Something Else," as he takes a more untempo stance. Thicke returns with a tighter (11 tracks) set that cohesively frames his potent mix of contemporary and classic R&B. Lead single "Magic" percolates with '70s funk. On other tracks, the singer/mu-

sician shifts from Jimi Hendrix-spiked soul to Marvin Gaye mellow. He wrote and produced the entire album, forgoing carneos. That's a departure from his 2006 platinum breakthrough, "The Evolution of Robin Thicke," which he co-wrote and co-produced with the Neptunes and sported guest turns from Lil Wayne and Pharrell.

"Theater of the Mind" (DTP/Def Jam, September TBD) For an artist who began as a comical MC, Ludacris gave his fans a

helping of serious material on his last offering, "Release Therapy." Drawing on his acting role in 2004's "Crash" and winning a 2007 Grammy Award for best rap album to boot, Ludacris' status as an entertainer reached a new level. Now, the MC is bringing his music full circle. Thus far, Dre and Vidal, Three 6 Mafia's DJ Paul, 9th Wonder, Ice Drake and Don Cannon have contributed tracks, "It's fun stuff. it's serious," Ludacris says, "It's a mixture of all five albums thus far, just showing the evolution of everything I've been through."

SUMMER TRO

Keri Hilson

"in a Perfect World . . . " (Zone 4/Mosely Music Group/

Keri Hilson is no stranger to working behind the scenes. Already co-penning Britney Spears' "Gimme More" and Timbaland's "The Way I Are," the singer met the latter through producer Polow Da Don several years ago. And after singing for Timbaland via telephone, Hilson says she was signed on the spot. Now, the Atlanta

native is ready to use her chart-topping skills for her own album. Timbaland and Polow produced the bulk of "In a Perfect World ..." with Danjahandz contributing one track. "It's mostly love songs," Hilson says, "There are also songs on there about having fun-but there's a lot of heartbreak."

"The Renaissance" (Universal Motown)

There's something about O-Tip and album delays, His 2001 proiect "Kamaal the Abstract" has never seen the light of day, and "The Renaissance" is now on its third release date in the past 18 months. To freshen up the music, Q-Tip samples a Barack Obama speech on the as-yet-unnamed opening track. "He's a fresh new voice and an alternative from what we've seen in the political scene in some time," he says. Norah Jones, D'Angelo and Raphael Saadiq make

guest appearances on the album, which Tip calls "musically introspective. I talk about relationships, love, enchantment, feeling good—the whole gamut." Key tracks: the rock-tinged "Johnny Dead" and the relationship-driven "Man Woman Boogic."

Ruan Leslie

TBA (Next Selection/Universal)

If Ryan Lealic's necent New York gip—where he brought a jaded music industry crowd to its feet—is any indication of his star power, the Harvard graduate is doing perity well for himself. The producer/songowite r/solo artist wrote and produced Casack's 2006 self-fitted debut and its enjoying the success of his single. *Diamond Girl.* which has been remixed by G-Unit and Kury West. Solely producing and penning his entire album. Leslies calls the as-yet-unti-

tled set a dream come true. "It's almost surreal." he says.
"I've been signed to Universal for five years and now I
have a record for myself that's got everyone's attention."

R. Kelly

"12 Play: Fourth Quarter" (Jive)

No matter the turmoil in his personal life (his protraceld risa lon dip romography charges was set to begin May 9, after press time). Refly remains one of the most reliable his makers in pop. "Producers have come and gone overrhe test 15 years, that folders' musical compass is second to mone." The earn sical compass is excend to mone. The earn sical compass is excend to mone. The earn sical compass is excend to mone. The earn sical compass is excend to mone and the earn sical compass is excend to mone the earn sical compass is excend to mone the earn sical compass in excend to mone the earn sical compass in earn sical compass in earn sical compass, and the earn sical compass in earn sical compass in earn sical compass in earn sical compass in earn sical compass, and the earn sical compass in earn sical

Biq Boi

"Sir Luscious Left Foot . . . Son of Chico Dusty" (Jive)

"Sir Luscious Left Foot. . . S OutXas's Big of jucked the title of his solo debut from his own alias [Sir Luscious Left Foot and his father's first name (Chico Dusty). The MC worked with his usual Organized Noise production crew as well as newcomer Mr. DJ, who crafted the single "Royal Flush." The second single will be "The Word Is Too Big," featuring Mary J. Bilge, and Big Bot says the album's subject.



g Bon says the album's subject matter is serious. "It's like a recession special," he says. "I'm talking about what's going on in the world, with everything from rising gas prices to the election."

C-Unit

"T.O.S. (Terminate on Site)" (Interscope)

50 Cent to all ast year's much-typed first-week sales battle with Karpy Week, but her back in the right and red. Unital abum this summer. Timbaland, Swizz Beatz, Ros Roswar, Polson Do and aftiments have been supped as producers, and 50 says "To.5." embodies G-Unita trademark aggression. However, the allows first stinege," I like the Way She Do It." appeals to the ladies. "Women influence allot," 50 Cent says a lot, 50 Cent says that can't stand but a gift must be the dancelloor. If there's a song that I can't stand but a gift must be the dancelloor. If might not It."

Berk

TBA (interscope)

They're both genre-jumpers who've scored left-field mainstream successes, so a Beck/Danger Mouse pairing makes more sense than one might think. The duo shared production on the follow-up to Beck's 2006 album "The Information." coming upwith 10 stripped down songs with a lean-and-mean running time of slightly more than 30 minutes. Sources say the album is likely to just appear without fanfare, similar to the Raconteurs' recent release. Look for a guest appearance by Cat Power as well.

Scars on Broadway

"Scars on Broadway" (TBA)

Scars on Broadway" (TBA)

Scars on Broadway' debut allows wor't be the follow-up to System
of a Down's chart-topping 2005 releases "Mezzmeries" and "Hyprotic. but the "vibe of mywrining is at life there: "any so callifat figuilatini
Dano Malakian, who wrote 5% of SOAD's material, joined by 5%met drummer john Dolmayara and a slew of other musticans,
there in drummer john Dolmayara and a slew of other musticans,
there is no state of the sta

The Subways

"All or Nothing" (infectious/Warner Music)

U.S. gaing rock into the Subseys found some potentially combustible challenges before litting to Angeles last name to record in spoly omnore allows with producer Burch Vig. Earlier in the year, frontman BBJ unan hald transcolle unger; regenting a four-month record only the spoly of the spol

Additional reporting by Michael D. Ayers, Ayala Ben-Yehuda, Leila Cobo, Mariel Concepcion, Hillary Crosley, Ann Donahue, Gary Graff, Clover Hope, Gail Mitchell, Mitchell Peters, Deborah Evans Price and Ken Tucker.





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Once upon a time, record companies would cater to kids by releasing plenty of big albums during the summer vacation. But that was back when hits were more plentiful, before labels started hoarding them all for

Still, while summer ain't what it used to be for music retailers, certain characteristics still help distinguish it from a marketing standpoint

Since the beginning of this decade, "the release schedules for the majors are off during the summer," leaving room for independents, RED president Bob Morelli says. "Summer is a strong season for touring, so we start ticking into very strong sales. For rock repertoire, the summer is a very significant season."

Beggars Group head of sales Rusty Clarke says labels at her company also tend to have a packed release schedule during June, July and August, especially if hands are on the road.

Vans Warped, Ozzfest and other packaged rock tours are generally scheduled during summer months, as are festivals like Bonnaroo and Lollapalooza, all of which expose up-and-coming rock bands. Last year, for instance, according to in-

dustry observers, Paramore started to break during its appearance on Warped.

After debuting the week ending June 17, 2007, with 42,000 scans, then falling into the 13,000-15,000 range for the next two months, sales of Paramore's "Riot!" reignited in the last weeks of August, eventually climbing to 33,000 copies before dropping back into the teens again. To date, according to Nielsen SoundScan, the album has sold 864 000 units.

And Paramore wasn't the only Warped tour act to peak last summer-Chiodos, Circa Survive, Tiger Army, Boys Like Girls and others also charted high on the Rillboard 200 between June and December. Merchants agree that rock tours and festivals do indeed drive summer sales for baby bands. "If you have

midlevel things that you can work through the summer and you can get bands in front of people in the rock tours," Newbury Comics buyer Carl Mello says, "you can get some kind of success." Just not the level of success the industry used to achieve: "The drivers," Mello adds, "don't drive records as far as they used to. Even the majors know that their tendency to hold

back big releases until the fourth quarter creates op-

portunities for smaller bands. "We use the summer to bring attention to all our new freshman- and sophomore-type bands, who tend to release albums during the summer to coincide with the summer festival touring season," the head of sales at a major label says.

*Certainly, the competition is less at the time, so you can have a pretty sweet debut, even a top 10 record, if it's the right album," Clarke says, "We released Thom Yorke's 'Eraser' album in July." That set scanned more than 90,000 units in its first week, according to Nielsen SoundScan, and came in at No. 2 on the Billboard 200.

But despite being a boon to some developing acts, the lack of big records still makes summer a slow season for most merchants. For some, other seasonal factors cut into performance as well. Newbury Comics, for instance, is not so reliant on big releases, but its stores "tend to be located in college towns," GM Duncan Browne says. "So typically our sales taper off during the summer because kids go home." Not all stores experience summer slow-

downs, however. Value Music president Rob Perkins says that since kids in general don't visit record stores the way they used to, he doesn't see a nickup in rock sales for developing acts during the season. But since Value Music has a number of stores in resort areas, "those stores are very busy due to tourists and vacationers," VP of merchandising Brian Poehner says. "In particular, our store on the shore of Alabama is booming in the summer." With the weak dollar, he expects his resort-area stores to see more international tourists this year; but if people travel less, that might hurt. Across the board, though, some say that seasonal

sales may be beginning to level off. "I used to think summer was dog days and sales would decline." Clarke says. "But with digital sales, it's not as bad as it used to be " On vacation or at home, people still listen to music

with their iPod and still have computer access. "I noticed last summer our sales didn't slump horribly," Clarke says. "And I am hoping sales will be even better this year as digital increases.

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The Festival Test

How Indie Venues Withstand The Hot Competition

Once again, the summer festival season is heating up. This year, a dizzying array of indie bands will take to the road, traveling cross-country to play 20-minute sets at two in the afternoon for sunburned crowds sipping \$7 Bud Lights. But if the festival they happen to be attending didn't exist, would

those same fans he drinking and watching bands at their local indie venue? And would those bands be playing individual shows there, rather than all playing en masse during the course of a few days?

As long as they've existed summer festivals have claimed some acts that would ordinarily play club dates.

However, not only are there more festivals on the circuit, each has a num ber of stages to fill with talent. This has posed a greater challenge for local clube

"The amouth was devastating for the smaller clubs," says Jeff Cohen, owner /talent hover at Toronto's Horseshoe Tavern and founder of promotion firm ATG, "For a long time, many festivals were elemed towards corporate rock or jazz, and they didn't bother us too much. Now, promoters of these big shows are realizing what a huge draw someone like Cat Power or Oasis is. We had a bunch of shows get canceled and then the bands would show up on the bill for a festival."

When it comes to members of their lineup playing local shows, some festivals are fairly restrictive. One is central Washington state music festival Sasquatch: The festival's policy, founder Adam Zacks says, is "no shows within a 300-mile radius between the date of booking and 90 days after the festival." which takes place in late May. "There are some exceptions for the smaller and local independent bands." That 300mile radius includes Spokane, Seattle and Portland, Ore. Acts contracted to play the Chicago-

based Pitchfork Festival in July, by contrast, are only restricted from playing competing shows in Cooks Country in the 60-day period preceding the event, festival spokesman Anders Lindall



says, "We think this is reasonable as far as protecting the integrity of the event." Lindall also points out that Pitchfork tries to partner with local clubs and promoters, and often helps organize smaller shows prior to the fest. "I would

never want to downplay the concerns of the club owners about losing bands and revenue, but you could also look at it as us helping break bands that

will play to packed houses at their venues in a few months," be says, "As the pie grows, the pieces are bigger for everyone." Michael Bowen, who

books the Ottobar in Baltimore, sees the situation. in a similar light. "I was delighted when Virgin ran a two-page

spread in Spin about Baltimore before the V-Fest last year," he says. "It was great press for us. The festival (which started in 2006] is a couple of days in August and we just book around it. I know of some clubs that take a hit in the short term, but there are ways to solve that problem.

For Bowen, the solution was to start his own festival, "We did Insubordination Fest, which was a whole lot of nonpunk bands, and it sold out in two days," he says.

This summer Horseshoe Tavern's Cohen is adopting the same "if you can't beat 'em, join 'em" mentality, with Death Cab for Cutle in the headlining spot

At his smaller clubs, Cohen is using July and August to focus on the local scene. "We use this time as an opportunity to build up the local bands and grow the regional scene," he says.

Patrick Kendrick who manages Spokane winery/venue Caterina Winery, takes a similar approach, "Around Sasquatch, the level of excitement about music in general goes up. I've started posting ads and fliers where I'll say. This local band I'm booking sounds like this Sasquatch band.' I try to cater to people who can't afford to go. It's a good deal for me, because it gets people in Spokane out and excited

Some venues, though, say they're rarely affected by the festivals. Erin Fashender who hooks Spokane have the Zombie Room and Mootey's.

says that whatever slowdowns occur are confined mostly to allages shows. "Our crowd are indie rock fans, but they don't want to sleep in a parking lot with a bunch of high school kids who are just doing acid for the first time. The clowdown doesn't really hit the bars." ----



its Record Company May Be In Turmoil, But Coldplay Has A Plan— A New Album, A Free Download, Free Shows, An Extensive Tour And A Mission To Connect With Fans

by Paul Sexton

Photograph Bu Stephan Crasneanscki

La *Vida*





The adum that using a the management of the mana

As the follow-up to the British melodic rock bands "XSK" album of summer 2005, which scaled global sonorth of 10 million units, according to the label, it's a highly significant creases for many reasons, last as VLL a Vida" is a bold musical statement by a group that Martin says had grown to feel' a little durity by the end durity by the call batter campaign, the importance of this album to the new EMI is hard to overstate.

Coldplay's manager, Dave Holmes of 3D Management, who in January expressed his "confusion" over the departure of EM UN. Chairman, CEO Tony Wadworth (billboard, biz, Jan. 11), says he has received reassurance from the very top level that the company can do justice to such a major global release, at the exact time its new management restructuring is being implemented.

There's always a degree of nervousness from me with record labels in general around [my] artists," he says. "Mabge [this 4] a little bit more than normal, but they've reassured me. Guy and I have been talking about this release since he took over the company, and we've made sure that both of us feel confident that the label can handle it amidst all the change."

At retail, Best Buy senior entertainment officer Gary Arnold admits it is "a challenging time at EMI."

"What I do know is that Coldplay has a very capable management team surrounding them, who are guide the setup and delivery of the new album and tour," he adds. "The management team is working directly high [us] to shape and integrate our efforts and outlets into their distribution and success story. We have every eason to believe the band will continue their string of commercial successes with the new album."

Martin, the band's vocal and visual focus, sits in the band's own studio, the Bakery in northwest London, and offers a typically relaxed and realistic interpretation.

"Being on a major label at the moment is like living in your grandparents' house," he says. "Everyone knows they need to move out, and they will eventually, but we kind of like our grandmother.

"It's obviously an antiquated model, because of the Internet, but we really love the people we work with. If we knew what the solution was to everything, then we'd do it. We have absolute respect for the Radiohrads and Raconcursa and people who can do what they like. We 'n encontract though, so we're just going to make the most of it and enjoy the people we get to work with."

EMI's trans-Atlantic label heads, meanwhile, exude nothing but undiluted enthusiasm for the new Coldplay release and the people who created it. "Anticipation is incredible on a record from an artist

like this, "Capitol Records U.S. president Lee Trink says.
"To hear what we heard was both exhilarating and a relief. It feels like exactly where the band should be going. It's both unequivocally Coldplay, but stretching themselves out creatively." "X&Y" has sold 3.2 million copies in the United States, according to Nielsen SoundScan, compared with 4.5 million for 2025." A Rush of Blood to the Head." Cold-play's total studio album career sales in the States are 10.4 million, with 2000 debut "Parchuttes" at 2.7 million, according to SoundScan, while all three studio albums have sold more than 2.3 million opies salpect in the United Kingdom, according to the Official U.K. Charts Co.

"They needed to make this record," London-based Parlophone president of labels Miles Leonard says. "I know that sounds odd coming off the back of an album that sold over 10 million copies, but when listen to this album I bear a band more confident it an ever. It's got so much more soul, more atmosphere and spirit."

Leonard says the album could even outperform its predecessor. "Anything's possible," he says. "The industry, since the last album, is probably 35% declined in sales, so for any album, however great, that's going to be bouch. But this album has the ability to do that."

Hands reiterates his personal belief in EMI's biggest album of his short tenure.

"While the expectations are high, what Coldplay have

done is produce something that goes way beyond anyone's expectations," he says. "This truly is a monumental album."

A Rush Of Blood To The Web

In a bad more to reasert in close relationship with in Ban. Codphyly mode opening single "Viole Hill"—a rody track, with something of the flavor of 1967-68 er needs track as free downlead April 20, shifting more than 2 million units in its week of brings available for free, according to BM. A core-mountary Zindhou in the single was given away with the May 10 million with the single was given averaged with the single to be million of the single was given avoid to the single to be million of the single

"We don't get data from the individual retailers who sell it, but we do get it from anyone who gost coldplay.com, so that really works for us," Leonard says, "You may look at it in cynical terms and this it's a great marketing idea to get column inches, but the decision to do the free download and the rish shows were a very genuine case of them wanting to put something back."

Of course we want to sell a lot of records," Martin says. But we want to get right back to the root of every says. Here you go, have a song, have a concert. 'All that other stuff we have to do because we're in contract that's all going to happen, of course, but it's just starting from that place. It makes us feel good as a group of people.

"More than ever, you've got to give people a reason to be excited about music," drummer Will Champion adds. "With content being so available, you just want to give people as much as possible."

Coldplay will also stage free gigs June 16 at London's Brixton Academy and June 23 at New York's Madison Square Garden. Another free show in Barcelona is expected to be confirmed soon.

The concerts will be unsponsored, and Martin points candidly to a similar stage of the last campaign to explain why.

"We felt last time we fucked up so royally in New York when we were setting up 'X&Y.' We did an AOL thing, which was fine to do, but we tried to mix it with a buzz gig and we just came across as a huge and very impersonal corporation.

"So this time we want to do the ultimate buzz gig and have it not attached to anything or anybody. We're all very nervous because no one's done it before and it's a bit risky. When we first got asked to close (thet Glaston'Being on a major label at the is like living at your grandparents' house.'

-CHRIS MARTIN

bury [festival] in 2002, it was a similar feeling of something a bit bigger than we felt we could do. But we really like that challenge."

Tickets will be offered in a contest via cold play.com.
"It's very clever. Rather than have the fans e-mail in and get picked off a list, we're sognig to make them work a little bit and have some fun with it," says Holmes, who notes that the band, rather than the label, is paying for the free abow.

Hitting The Road

The free shows will be followed by extensive touring throughout 2008 and beyond, with some North American dates going on sale May 17, but the majority going up June 14, the weekend before the album comes out.

"The tour is a major, major part of the setup of the record," Holmes says. "All of our on-sales are built around the launch of the record—it gives you that extra 'comph' as you head into the street date."

It's a strategy that paid off for the release of "X&Y" in 2005.

"I put the entire tour up on sale in the two weeks heading into the album release and it really played a big part in us hitting that 740.000 [copies] the first week in the U.S.," Holmes says. "And I think this time around it will have a similar effect."

The tour begins June 29 at the Wachovia Center in Philadelphia. It will play arenas only in North America on the first leg, except for a July 27 headlining gig at the Pemberton Festival in Vancouver. Live Nation will promote shows in Europe and North America, with U. K. dates promoted by SJM. Live Nation promoted the bulk of dates on "Xât" sewll, and Holmes says most of the promoters with whom the band has history are Live Nation promoters.

"We have grown up together with Coldplay from the beginning in our clubs and theaters to the global touring relationship we share with them today. Live Nation CRO Michael Rapinos say. "This (upcoming tour is without a doubt one of the highlights of our year and we're proud to be working with Dave Chris, Jonnty (Buckland, guitarist), Will and Guy [Berryman, Jassiel]."

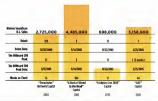
Roughly 50 shows are planned for North America, followed by Europe and the United Kingdom, with Steve Strange, director of X-Ray Touring in London, booking dates. Coldplay will also headline the Summersonic festival Aug. 9-10 in Tokyo and Osaka, Japan. About 90 dates are exsected for this year.

Lighting and set design for the tour are by Paul Nor-

CHARTING SUCCESS

Coldplay has sold more than 11 million albums in the United States.

ours in the onited states.



mandale and features "lots of projection," Holmes

Ticket prices are still being determined, but a threetiered pricing strategy is likely, with prices roughly in the \$50, \$65 and \$85 range. You're not going to see us coming out with \$125-\$150 tickets." Holmes says.

"They're so respectful of their fans and the right price point and how you give value per dollar," says Paradigm president Marty Diamond, who has booked the band since its first U.S. trek.

The tour will feature a limited presale through Best Buy, but Holmes notes that the promotion "has more to do with retail positioning of the record" and is not a tour sponsorship.

More international touring is on tap for next year, with Australia. Asia and Latin America in the early part of the year, then a return to North America and Europe next summer. "Last time we ended up doing 150 shows; we'll probably end up roughly the same," Holmes saw.

The band will play European stadiums in 2009 and might even play U.S. stadiums next year "if we can do the business," Holmes says,

On the tour supporting "X&Y" in 2005-06, Coldplay grossed close to \$60 million on a conservative ticket price, drawing more than 1 million fans to about 70 shows. Given the target of 150 shows, and the inclusion of stadiums on the route, a gross of \$100 million has to which reach.

"The reaction to the music has been just incredible, and there are a lot of big opportunities we're looking at with television and some other things we're working on that speak to that." Holmes says.

"This is not the type of record where it's a big launch followed by a lull," Trink says. "It's a big launch followed by a steady flow of activity that ends up being

propelled and anchored by the tour."

Among early TV exposure, he cites Coldplay's booking lune 27 at a Today' outdoor concert, with 'other big ones coming." At radio, the band is being worked initially to its modern rock and triple A core audience, 'followed fairly outckly to hot AC. Then well fligure

out the best course of action for pop."

Violet Hill "immediately connected with radio audiences, racking up 307 plays across Nielsen BDSmonitored stations in the United States in its first 24 states in its first 24 hours, accounting for 3 million audience lastes in its first 24 hours, accounting for 3 million audience with the states of the day, in the United Kingdom and Euern rock for the day, in the United Kingdom and Europe, it stoored 300 plays in its first 24 hours, according to
Nielsen Music Control, hitting more than 33 milIon listeners.

In Our Place

The new album, produced by Brian Eno and Markus Draws, sounds like a band quite certain of its sonic and creative course. It was made during a very deliberate period out of the limelight for the band as a whole, and Martin in particular, ever keen to discourage media tention to his marriage to actress Gwyneth Paltrow.

It's also a record made at Coldplay's own address. For this record, the band acquired its own, self-contained studio facility, converting a former bakery in a northwest London backstreet.

"We took a long time to recharge," Martin says. "It's weird being in Coldplay, because we've taken onboard a lot of opinion, a lot of different experiences, and we had to hibernate for a while to feel like we had anything worth doing."

Reminded of his comment, when the band won two BRIT Awards for "X&Y" in February 2006, that it would go off the radar for an extended spell, he smiles and aws, "Well, there we are. Hald out a business plan.

"The place we got to two years ago just felt a little dirty," he says. "We weren't really speaking to each other.





We all had our corner office in a big tower block, but there was no vibe

"I just felt, 'We have to get our own place, we have to call Brian Eno. get Phil back' [Phil Harvey, the band's former manager and creative consultant, described by Martin as "our fifth member that no one ever sees"], 'we have to play in a little room, burn all our awards and reviews, not go to swanky dinners, erase all that

To go back, then, to the beginning, as the 10th anniversary of the band's first gig in January 1998 came around?

"Yeah," Martin replies, "but a beginning where you happen to have the best producers in the world around you. We recorded most of it in January, spent a lot of time writing and going down different paths. Then we suddenly struck on this way of coming in in the morning, sitting in a circle with Brian in the corner and just playing.

"We always have the intention of giving ourselves time to decompress after albums and tours. Ibutl by the end of a recording session we're anxious to get on with it and tour," Champion says, "Then, by the end of the touring cycle, you're thinking, 'We've written some great songs, let's get back in the studio."

"You never really feel like you have time to settle, but we did give ourselves some time this time, time to write [songs] off tour. We basically spent eight months in (the studio); we approached it as a rehearsal room and a recording facility. We were just here play-

ing through songs all day, every day." Eno's role was crucial, Martin says. "Whether or not the songs are good, you can hear that the band is hungry, just in terms of the playing. He'd say, 'You. can do anything you like, fellas, but it's got to sound like there's life in it.' So there's probably some mag-

num opuses that we've left off that are very clever but they don't sound like they're alive." Listening to "Viva La Vida," one can picture several

songs booming out of the large venues in which the hand has made itself comfortable

The album begins with "Life in Technicolor," which is instrumental apart from a few backing voices, and picks up speed after a contemplative start that Martin says is intended to sound like the band is "coming over the hill."

That eases into "Cemeteries of London," an atmospheric piece that opens on his distinctive vocals. Before the first minute is up, it has grown into the type of large-scale production that characterizes much of



Top: COLDPLAY

new album Emn

GUY BERRYMAN

JON BUCKLAND

erforming in April 006 at Canada's Ju

Awards, Above: In the

S MADTIN and

studio recording the

tar. "Lost" also features a heavy, hand clap-friendly beat and anthemic aura over some church organ detail, "42" is more pensive and initially melancholy. while "Lovers in Japan/Reign of Love" is one of three episodic tracks with double titles, the others being "Yes/Chinese Sleep Chant" and the closing "Death and All His Friends/The Escapist.

The "other" title track, "Viva La Vida," has incisive strings and an immediate melody. "Strawberry Swing" is a midtempo sone with underplayed outtar textures that, as with other moments on the record, are somewhat reminiscent of Eno's work with U2. Overall, the album has a flavor of rich instrumentation and occasional experimentation, but is almost always instantly recognizable as Coldplay.

"They've understood how to translate and elevate records into a live experience," Diamond says. "And it's exciting."

"I have a side of me that always wants to see four musicl sync'd up with the last bit of the Super Bowl," Martin says. "I'm a big fan of the singalong, so the principle is to think, 'How many men can chant this at once?" We've definitely put a few chants in there." Early enthusiasm for the new album is widespread. MTV senior VP of music and talent Amy Doyle says. The songs we [first] heard were all contenders for

the first single at the time. We totally understood why they were having such a hard time choosing." Holmes says digital initiatives are a much-increased part of the marketing picture compared with the setup

When we not the last record out, Tunes were probably the fifth or sixth account," he says, "To come back on this record and have them be the No. 1 account in America, that's probably one of the biggest, most significant differences At iTunes, digital album pre-orders began May 6.

when "Violet Hill" became available as a download. with consumers able to secure a bonus track to be delivered with it on album release day. The street date version of the album via iTunes will have a different exclusive bonus track, plus an exclusive music video.

Holmes also cites the growth of YouTube as a new factor. "So that's a part of your marketing plan now, which it wouldn't have been three-and-a-half years ago, I was cleaning my desk out recently and found an old MySpace marketing plan when they'd come to us on the last record, [when] they had about 400,000 members. We did a big promotion with them, but it's funny looking back that that was a new platform, and social networking in general was not part of your marketing plan. Now it's a major part.

But the Coldplay manager regards the retail arena as no less vital, "It's just as important to me. People still buy CDs, and Coldplay are one of those artists where a lot of the fans want to own the CD, they want the whole package."

Holmes is sanguine about EMI's restructuring, maintaining that neither he nor the band were ever publicly negative about the new regime.

"We were just 'watch and see,' " he says, "Things got a little blown out of proportion in the press. I don't think we ever went on record saying anything to the effect that we wouldn't release it, not that I recall. There was talk about [artists] going on strike, [but] we should never have been lumped into that."

Martin says of the company's former, publicly quoted incarnation: "We didn't like it when people started linking us with share prices, that felt very weird. But we're still from the school of 'Wouldn't it be great to get a record deal?' It's still every musician's dream.

At Capitol in New York, Trink says such a big release at a delicate time "requires special attention from a dedicated group of people, but there's a flip side to that. It provides a very positive thing to rally around. When people are sometimes so focused on the negative and the changes, it's very difficult for the staff, and I'm sure [it's] concerning for an artist and management.

"But here we have something positive. This is the reason we're in this business. The important part is being laser-focused on making sure that nothing falls through the cracks because people might be distracted.

For all the redundancies across EMI worldwide and those that may follow around the time of the Coldplay release, Parlophone's Leonard says, "All the tools, from the A&R to the video to marketing to radio all stems from here (in the United Kingdom), and the team is 90% what it was all the way through their career, so the consistency has been important."

Martin expresses regret that some friends at the label are no longer with the company, but also stoicism. "A lot of our lives have been about people leaving or dying-so much has changed for everybody-so it is sad, but that's life."

Asked about the band's contract and whether it might consider forging a different path when it ends, he jokes, "Well, I think we're in contract until ... the end of the space age. On my deathbed, someone will come up and say, 'You still owe me

Additional reporting by Lars Brandle in London and Ray Waddell in Nashville

three records."



Yamaha Tenori-On

The unique Tenori On synthesizer takes highly approach to making music, whether you're playing professionally or just playing around. The handheld instrument (the name means round in the plan of your hard in Japanese) uses 256 touch-sensitive LED lights to "paint" musical patterns and textures, using built-in sounds the plays amples loaded by the user. \$1,200, global yamaka.com/fenori-on

Cool Tech Toys

Warm beach days are on the horizon and music in the air—and on the deck, and on the road and even rolling around on the floor, thanks to these 12 must-have new audio products

By Steve Morgenstern



Sennheiser wireless earbuds

These high-end earbuds are the first to use a new wireless technology called Kleer that, well, clearly delivers superior audio quality compared with Bluetooh stereo headphones. The MX WI kit includes a pair of comfortable, lightweight earbuds, a small transmitter that connects to the earphone jack of your favorite music player and a carrying case with its own internal battery, so you can recharge your buds up to three times while on the road. \$600, smahriest.zoom



the summer preview



Samsung i8 digital camera This handsome little digital camera leads a dou-

This handsome little digital camera leads a double life. When it's vacation snapshot time, you have a perfectly pocket-size companion that shoots high-resolution 8.2-megapixel pictures, with a 3x zoom lens and a bright 2.7-inch screen to compose your shots. And between photo ops, the camera will keep you amused by playing MP3 files and videoclips, through earbuds or a bullt-in speaker. \$100, samsung com



Like a robotic refugee from a strange Japanese disco, the eggshaped Rolly not only plays MS2 mustic but "dances" to the tunes by rolling around rhythmically, opening and closing the flaps that cover its stence speakers and flashing its multicolored lights to the beat. Already a hit in Japan at around \$400, the strangely hypnotic Rolly hits U.S. shores soon. sonystyle.com





Squeezebox Duet

There are plenty of systems to stream digital musics from a computer to the stereo, but the Squeezebox to the stereo, but the Squeezebox Duet raises the ante by adding a wide range of Internet meta-based music sources, including the Mapunody sub-stream of the stream o

LG Vu

One of the coolest handsets. the Vu touch-screen phone is an entertainment powerhouse, with extensive musical talents (it plays MP3s. Naoster-to-Go subscription music, AT&T Mobile Music downloads and XM Satellite Radio stations) olus live TV via AT&T's new Mobile TV system, including

full-length shows from CBS, NBC, MTV. Comedy Central, ESPN. Fox and more. \$299. wireless att rom



single amazing box, if you have the financial fortitude to purchase an ITC One from SE2 Labs. This is the ultuners and arms HD video Nintendo Wii ar Xbox 360 game consoles, Blu-ray disc player, iPod Apple TV, even your cable set-top box into a sin gle unit roughly the size of two PCs, with a single power cable, a single remote and a single connection to your big-screen TV. \$25,000, se2/abs.com





Guitar Hero: On Tour

Everyone's favorite air-guitar guilty pleasure goes portable in June with this version of "Guitar Hero" for the Nintendo DS. The game comes with a special Guitar Grip peripheral that clips onto the DS to let players show off their fancy fretwork while strumming the virtual strings using a pick on the touchsensitive DS screen. Songs range from Maroon 5's "This Love" to Nirvana's "Breed" and Twisted Sister's "We're Not Gonna Take It." We who are about to rock salute you, Activision! \$50, activision.com





Polk iSonic ES2

This premium-quality table radio gives your iPod audio a rich. warm sound and room-filling volume. It also delivers clear AM, FM and HD radio reception, plus a brand-new feature called iTunes Tagging. When you hear a song you like on HD radio (which is transmitted with complete track information), just hit the Tag button. The next time you sync your iPod with your computer, the name of the song appears automatically in iTunes for you to preview and/or purchase. \$499, polkaudio.com

JBL On Stage 3 One of the first iPod docks that

works seamlessly with the iPhone as well as standard iPods.the On Stage 3 is a compact sound system that runs off batteries or AC power, making it a great solution at home or away. Use it as a computer speaker (via the stereo input jack) and keep your iPod docked and charged, then toss it in your bag for earbud-free musical enjoyment in a hotel room or at poolside. \$130, jbl.com



This sleeklooking music and video plauer is nearly all screen, but even without a barrage of buttons you don't have to poke at the display with your areasu fingers—the spinning wheel (at top right) lets you zip quickly through even the longest track list. It will be available in 4-, 8- and 16gigabute sizes this summer, with pricing to be announced. iriveramerica com

Phones Feel The Heat

//DIGITAL// On Deck Are Efforts To Further Evoive The Struggling Mobile
Music Sector BY ANTONY BRUND

Improving The iPhone

Perhaps no single device has had more impact on mobile music than Apple's iPhone. While only 6.7% of overall mobile customers use their phone to listen to music, rising to 27.9% for smart-phone users, a full 74.1% of iPhone owners reported using the device as an MP3 player, according to M:Metrics.

The majority of this music, however, is transferred from the computer, rather than purchased from the phone and downloaded wirelessly. That may change this summer once Apple unveils what many expect will be a new version of the iconic device, featuring access to high-speed third-generation (3G) wireless networks.

The company has not made an official announcement, but signs point to an early June release. Apple has stopped restocking retailers with the current iPhone version, which analysts say is a sure sign that a new model is imminent. Apple's Worldwide Developers Conference is scheduled for June 9, where CEO Steve lobs will deliver the keynote.

Existing models connect to an older, slower wireless network, but compensates with access to high-speed Wi-Fi Internet networks. Those using the iPhone to download music from Times for instance must use this Wi-Fi connection. While certainly faster than cellular networks, Wi-Fi does not offer nearly the coverage.

Whether the 3G (Phone allows users to download music via cellular networks is not as important as the greater number of customers it is expected to attract. Apple has sold more than 5 million iPhones worldwide, but many tech-sayyy buyers, particularly in Europe. have been holding out for a 3G version. Upgrading the iPhone to 3G, along with whatever other tricks Jobs has up his sleeve, is considered crucial for Apple to meet its stated goal of selling 10 million iPhones this year.

Smart Phones Get Smarter

Even if Apple manages to reach its goal, the iPhone would still represent only about 1% of all mobile phones available. While it's great that iPhone users listen to and perhaps even buy more music than do users of other devices, the music industry would like to see this increased music usage a bit more widespread.

So as significant as the iPhone usage figures are, the greater significance is how they inspire other device manufacturers to aspire to similar levels. The company with the most to lose from the iPhone's momentum is Research in Motion, maker of the popular BlackBerry.

In the United States, RIM leads the smart-phone market with a 40% share, but Apple is close behind at 28%, according to research group Canalys. Apple additionally has begun incorporating support for Microsoftbased corporate e-mail applications into the iPhone, which is considered a direct attack on the BlackBerry.



So RIM is fighting back on the iPhone's turf-entertainment. The two newest Black Berry devices, the Pearl and the Curve, are aimed directly at the high-end consumer market. Available music applications include a MediaGuide service that identifies songs played on the radio: streaming XM Satellite Radio: a still-pending full-track downloads service from PureTracks; and a service called NuTsie from Melodeo that allows users to play their iTunes library on either device. It also plans to unweil a 3G version of the Black Berry, expected later in August.

Verizon's Vision

But smart phones cover only a small part of the market. In the United States, there are only about 20 million smart phones, compared with 250 million mobile phones. What the music industry wants most is to turn every mobile phone into a music-playing device.

Which is why there are high hopes for Verizon Wireless and its plans with partner Rhapsody. Record labels are looking to Verizon-with more than 67 million subscribers and a nationwide advertising campaign that heavily incorporates music-as the standard-bearer for mobile music in the coming year.

When MTV Networks merged its Urge music service with Rhapsody last year, Verizon agreed to be the mobile platform. The vision is that Rhapsody will become the default music service for Verizon Wireless, but exactly how that is implemented won't be clear until this summer

Verizon Wireless and Rhapsody originally planned to launch the new service this spring, but Real Networks CEO Rob Glaser says the process is three months behind schedule because Verizon Wireless wanted to make the service available to the widest spectrum of phones possible.

The upshot of it all is that the mobile music effort will receive a double shot in the arm-a few iPhone and BlackBerry owners using their phones to access a lot of music, as well as a whole lot of Verizon subscribers using their phones to access just a little.



Brands Cash In On Vacation

//BRANDING// On The Road, In Games, On MTV, In Stores, Big Names Want To Be Seen BY KAMAU HIGH

FA Goes On Tour

The promo starts this summer for Electronic Arts' boxing videogame "Face-Breaker," which will hit stores in September The company has partnered with Suretone Records rock act From First to Last, whose members are not only characters in the game, but also have three songs featured.

FFTL, which signed a deal with EA's publishing company Artwerk earlier this year (Billboard, March 8), will hit the road as part of this summer's Vans Warped tour and have its bus wrapped in a "FaceBreaker" ad. At certain tour stops a fan from the audience will be pulled onstage to play the game with a ember of the band. FFTL music will be featured in TV spots for the game. In addition, the rock quartet will do at least two in-store appearances as well as a concert at a big-box retailer that has yet to be determined. That same retailer will then offer a discount off "Face-Breaker" if customers buy the album and vice versa

"FaceBreaker" is the first of a multigame agreement to feature the band. Others include the next installments in such

well-known franchises as "FIFA." "Madden," "Need for Speed" and "Burnout."

*First, we look at publishing as though it is our responsibility to create marketing opportunities for the bands we sign. Then, we look to sign unique bands that move the needle," EA worldwide executive of music and marketing Steve Schnur says. "The days of 'Let's get it on radio and MTV' are over. CD sales have been terminally marginalized. Within the next five years, the ability of videogames to expose new music of every genre will be beyond anything the industry or the consumer has ever

known before

As a result, representatives from EA and Suretone meet nearly every week to plot marketing strategy. "They've kind of hitched their publishing company to my band and they're using everything they can to leverage this band," Suretone Records founder/CEO Jordan

As part of the deal Suretone will promote FA products on its Web site and "FaceBreaker" merchandise will be sold on the upcoming Vans Warped tour by Suretone Merchandise.

And if things work out, this is only

Artists Set Concert Prices

Acts Selling Tix Through TicketExchange Via Ticketmaster

Another summer, another way to get concert tickets

The latest online resale and price debate prompted a source in the legal community to call me, sharing new information on the subject. Although the practice may not be prevalent, the source said, some of the hottest-selling artists who received their allotment of tickets to sell directly to fans have instead "sold" some of them to Ticketmaster to sell to fans through its TicketExchange.

TicketExchange, launched in November 2005, is Ticketmaster's online service that "enables premium and fan-to-fan transactions," the Web site states.

At first impression, the artist-Ticketmaster-Ticket Exchange arrangement may seem like a resale scheme or some conspiracy between artists and Ticket. master to make some extra dough from the top-drawing concerts. But before we all jump to such conclusions, it's important to keep in mind that the term 'sale" has a specific legal meaning. And as every entrepreneur knows all too well, it ain't easy to entice customers

to try new stuff without some sort of

star power to attract their attention. There are indeed at least two sides to every story. When Ticketmaster has a deal to provide ticketing for a concert, artists can normally sell up to 8% of the inventory of tickets directly to fans as part of their

Since Ticketmaster has products and services to promote just like any other corporate sponsor, it's not surprising that Ticketmaster might pay these artists to make some of their choice tickets from that allotment available on a Ticketmaster online service it wants to promote.

the beginning. "We're aiming to create a game around From First to Last by giving a half-dozen songs to EA." Schur says. "It's the sort of project that will give us a revenue stream.

Expect more such deals from EA. "For EA, the From First to Last deal represents the kind of deals it hopes to sign with artists in the future. We see this control of the basinging of a landowed publishing/branding relationship that will make the industry rethink the nossibilities of cross-format marketing." Schmirraye

FFTI released its self-titled album May 6. (The band's previous two albums-2006's "Heroine" and 2004's "Dear Diary, My Teen Angst Has a Body Count"-were released on Enitanh and have sold a combined 308,000 copies, according to Nielsen SoundScan.)

Shwayze Suretone is on a summertime roll. I abel

artist Shwayze, who is currently seen





marketing support to financial pro-

tections for those early

adopters," Ticketmaster

executive VP David

TicketExchange is

one of these products.

Among the online ser-

vice's offerings are "plat-

These tickets are, ac-

not purchased initially and then p

for resale; they are being sold for the

first time on Ticketmaster's Ticket-

Goldberg adds, "Although TicketEx-

change, which is largely a fan resale

platform, is being used to sell what Ticket-

master terms 'official platinum seats,'

this isn't a case of Ticketmaster buying

this as a method to help the artists gain

'market price' for the original sale of some

of their tickets and letting fans buy

and reselling tickets, but rather using

cording to the TicketEx-

change Web site, "were

Exchange platform."

Goldhera save

inum tickets

"Just as a sponsor may compensate specific seat locations." an artist to endorse a product or uti-In other words, the deals seem to not lize a service, Ticketmaster has probe a case of Ticketmaster buying, for vided limited incentives around example, 10 tickets at a fixed price and product launches that range from

re-selling them at a price above that. They appear to be sponsorships built around a tour. Based on typical nego-

tiations involving participating artists, the pricing for the tickets is set on TicketExchange after consultations among the artist, the promoter, the venue and Ticketmaster

as well as considering

historical data at prices based on seat locations Only a handful of acts have landed such sponsorships. Several management and legal sources contacted have never heard of any such arrangement.

Needless to say, it's unlikely that the summer will go by without complaints about concert ticket prices, genecially as most music fans find their pockets much lighter this year than last.

biz For 24/7 lagal naws and analysis, see billboard.biz/legal.

in Pontiac ads made by agency Leo Burnett. looks to bring his life to MTV. If it just so happens that he and his partner, Cisco Adler (son of record producer/ film director/manager Lou Adlert, drive a Pontiac Vibe car while on tour, discuss doing business with Pontiac and give your a car at the end of the tour all on camera, then so much the better. The TV show is set for lune and provisionally titled "Buzzin," which is the name of Shwayze's single from his upcoming self-titled debut album. The single is gaining play on top 40 radio with 491 spins for the week ending May 4, up from 391 the week before. The sone is No. 88 on the Pop 100.

Nad Men Plau Dress Lin

To promote the release of the soundtrack to the first season of AMC's "Mad Men." EMI label Back Porch is working with Bloomingdale's on a window display that will go up in June in 12 of the store's top markets, including New York. The mannequins will wear clothing from Theory while signage will promote the release of the first season on DVD as well as the CD, which was produced by Chop Shop Music Supervision owner Alexandra Patsavas. The soundtrack features period tracks from Vic Damone, Ella Fitzgerald and Rosemary Clooney, original compositions by David Carbonara, and the instrumental theme by Acevalone and RJD2. ****

catchy, and often gimmicky. These instant hits are played endlessly on the radio, in clubs and on the crowded circuit of shows that takes place in every town in Spain between June and Sentember Already considered invaluable as a promotional tool, these summer tunes have gained even more importance

> tracks. The concept has spread to Arentina and Chile, and stateside labels are keeping their eyes open for the right song to promote during the summer months. We don't record specific songs for the summer," La Calle Records managing director George Zamora says. But, he adds,

mer songs.

some songs fit that format." Zamora has two summery tracks that he plans to release as singles this season: DLG's "Toro Mata" and a debut track by John John, a pop bachata group out of Los Angeles. There's always a song that you hear and say, 'Wow,

this would be great for summer," Sony BMG/Day 1 managing director Rubon Levva says. He cites Julieta Venegas' new single, "El Presente," from her new "MTV Unplugged" set, as a strong candidate, particularly because it coincides with the album's June 17 release stateside and in Europe, where she has been promoted before.

In many parts of the world, the season is associated

with lighter, more danceable fare. But nowhere is the con-

cept of the "summer song," or "canción del verano," taken

as seriously as in Spain, where for more than four decades,

handful of songs that spontaneously rise on the charts.

the country's summer soundtrack has been defined by a

The summer song is traditionally danceable and

with the growing popularity of digital and mobile sales,

where consumers are especially hungry for gimmicky

However, Levva adds, "Would it only work for the summer? Of course not Levya, like most label heads in the United States. considers summer songs a gateway to fall success.

In other cases, particularly for Latin-American acts, a summer song opens the doors to Spain, as was the

OLEO CHIKILICUATRE Gimmick Galore Catchy Tunes Are Season's Soundtrack Ah, the sounds of summer. And the sounds of sum-

case with Chayanne's "Salomé" in 1999 and Carlos Vives" "La Gota Fria" in 1993. Established artists can also score summer hits worldwide as did Shakira with

"Hins Don't Lie" and Juanes with "La Camisa Negra." Summer songs are key in helping developing acts break, which happened with Coti's "Nada Fue Un Error," which he recorded with Venegas and Paulina Rubio. Crowned a summer song of 2005, it allowed him to make the lean from little-known songwriter to

commercially viable artist.

This season, Universal Music Latin America marketing VP José Puig says, the label is planning to work Juanes' new single, "Tres." "Not thinking about it as a 'summer song,' but simply because it coincides with the season," Puig says, " 'Tres' is uptempo, as are most summer tunes. "We try not to come out with ballads this time of the

year," Puig says. "In fact, it's a challenge regionwide, because we have to choose an unternno track but in Argentina and Chile, it's always left

out because it's winter."

The Internet is playing an increasing role in breaking the summer song. Two years ago, one of the season's most popular tracks was "Yo Via Jase Un Corra " a humorous song by rock act El Koala that attracted the attention of Universal Music Spain thanks to the millions of hits the video scored on YouTube. (To date, it has close to 10 million hits.) Universal signed

El Koala and released an album that sold 50,000 copies. according to the label. But the track sold close to 800,000 digital and mobile downloads.

And this year, Spaniards are already talking about "El Chiki Chiki," recorded by Rodolfo Chikilicuatre (aka Argentine actor David Fernandez), as the summer song. A novelty, cheesy track that spoofs reggaction, its multiple videos have millions of hits each on YouTube. The track is also Spain's official entry into the Eurovision Song Contest, a new frontier for the canción del verano. ****





Endless Aussie Summer

//MELBRURRE// Acts Amp Up International Tours BY CHRISTIE ELIEZER

It may be winter back home, but Australian acts are extending their summer by targeting the international festival circuit.

During the summer at least a dozen Australian acts will be part of festivals in the United States and the United Kingdom, including veteran rock group Rose Tattoo at the Netherlands' Field of Rock and France's Hellfest; electronica act Pnau at the United Kingdom's Glastonbury and Spain's Sonar and up-and-coming rock band Airbourne at the United States' Rockstar Maybern Festival

"Australian acts regard festivals as more effective to their careers than [playing] clubs," says Alistair Cranney, Adelaide-based Australian representative of Brighton, England's Great Escane feetival

Dylan Liddy, co-manager of hip-hop act Hilltop Hoods, who play Glastonbury this summer. agrees, saving festivals expose Aussie acts to new audiences, while club shows are usually attended by expats. "No one will take you seriously if you're just playing to a home audience," he says,

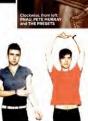
The Hoods' latest album, "The Hard Rose" (Obese Records), debuted at No. 1 on the Australian Record Industry Assn. chart, but Liddy says the band is now looking for "industry awareness in the Northern Hemisphere.*

A 2007 slot on the Great Escape won the Hoods their Glastonbury slot, plus representation by U.K. booking agent X-Ray Touring and an invitation to play the Popkomm music conference in Berlin. That in turn led to German and Canadian dates in February/March. Liddy hopes the Glastonbury gig will lead to international record deals and summer 2009 festival slots.

But showing up and playing sometimes isn't enough to make a mark. Electronic duo the Presets target festival crowds with merchandise giveaways during their sets and by maximizing promotional opportunities with events' media partners

"With a captive audience, it's a lot easier to focus your marketing and make a greater impact in a short amount of time "says Steve Paylovich Sydney-based managing director of Modular Records and Touring. "The idea is to permeate the crowd members' consciousness where they walk off knowing what the Presets are about.

But Brisbane-based Stu McCulloch, co-manager of singer/songwriter Pete Murray, warns that



festival appearances must "work in tandem with radio airplay and club appearances" to lead to long-

He has booked May/June club dates for Murray in Germany, Belgium, the United Kingdom and Ireland around festival slots at the Netherlands' Pink Pop and Germany's Rock am Ring and Rock im Dark feete

Murray played his first PinkPop show in 2006. He was immediately offered a Dutch club tour. following up with two further visits. Because of strong radio support in the territory, Murray's new album, "Summer at Eureka" (Sony BMG), will be released May 17 in Holland simultaneously with its Australian release. The album doesn't ship in

other European territories until later in summer. And Northern Hemisphere festival operators welcome the Australian influx, citing strong live reputations for many acts.

Glastonbury booker Martin Elbourne-who also has the Presets, Midnight Juggernauts and

veteran alt-rockers the Hoodoo Gurus on this year's bill-says he's keen to encourage Australian acts. Being on at Glastonbury is certainly a way

to get in front of the right people looking for deals," he says.



The Wight Stuff

Vacation Island To Host Four **Music Events** BY LORS BROONLE

In 1970, it was described as "a psychedelic concentration camp." But this summer, the United Kingdom's Isle of Wight Festival tops a series of events that will see the 150-square-mile island become the sold-out epicenter of the U.K. festival scene. Rock fans with long memories remember the IOW's run of festivals in

1968-70, although the chaotic 1970 event headlined by Jimi Hendrix and the Doors has long carried negative associations. The "concentration camp" reference comes from one of 500,000-plus attendees captured on that year's concert film "Message to Love."

But fast-forward into the 21st century and one 1970 veteran has emerged as a key player behind the reinvention of the island as a "must-go" music destination, which this summer hosts four major out-

The island location is key to the IOW festival's appeal, says London-based Solo Promoters managing director John Giddings, who revived the event in 2002. For performers, he says, "it's different a boat into the backstage, and it sticks in their minds ' The south coast holiday island also

osts 30.000-capacity dance/alternative festival Bestival, an offshoot of the Sunday Best label/club events firm headed by BBC Radio 1 DI Rob Da Bank, copromoted with events management/promotion company Get Involved. The lineup for this year's sold-out dates (Sept. 5-7) at Robin Hill Country Park includes My Bloody Valentine, Amy Winehouse and Underworld.

For fans, Rob Da Bank says, "as soon as you get on the ferry, you let your hair down and leave a bit of yourself on the mainland. The pace of life is slower down there, and that's a good thing."

In 2002, Giddings sold out 10,000 tickets for a bill including the Charlatans and Robert Plant. Charlatans vocalist Tim Burgess recalls the IOW as "a really fun place to play-like something out of an Enid Blyton novel," He adds, "There's a sense of adventure, like you are leaving behind society and inventing your own

from a normal experience. You can drive Since 2002, the Rolling Stones, David

tively headline

Bowie, R.E.M. and Coldplay have all graced the IOW festival stage. In its role as a booking agency. Solo represents the Stones and Bowie, plus 2008 performers the Police, Sex Pistols, N*E*R*D and

This year's event (June 13-15) rapidly sold out its 50,000 tickets-no mean feat at a time when the usually pre-eminent Glastonbury Festival failed to do so.

Giddings has also organized two new 10,000-capacity IOW events July 26-27 at stately home Osborne House, which Paul Weller and Girls Aloud will respec-

Despite attractive locations, Giddings admits that creating a festival on an island poses strategic challenges. "It costs a lot of money to [transport] equipment on a ferry," he says. "You have to hire every-

thing for a week longer than normally. Initially a 10,000-capacity event, the original 1OW festival's explosive growth ultimately proved its undoing. The 1970 event remains the biggest festival in U.K.

OZ FEST Three Aussie Exports To Watch On mer Festival Circuit



HOMETOWN: Perth, (United Kingdom) now based in London CURRENT RELEASE: "In Europe); Windish Agency. Silico" (Ear Storm/ Chicago (North America); Warner); out May 13 in Modular Agency, Sydney the United States (Australasia, Southeast through Atlantic Asia

BOOKING AGENCY: William Morris Agency.

London/Los Angeles (worldwide) 2008 FESTIVAL

APPEADANCES: Projekt Revolution

(United Kingdom, June 29), Reading & Leeds (United Kingdom, Aug 22-24), Bestival (United Kingdom, Sept. 5-7)

■ Formed in 2002 when producers Rob Swire and Gazeth McGrillen teamed with DJ Paul Harding. Within 12 months they conquered Perth's drum'n'bass scene and cast their eyes towards the United Kingdom and North America, First album "Mold Your Colour" has sold 225 000 globally, according to the band, "Our music is sheer escapism," Swire says.

The Presets HOMETOWN:

Sydney Current re "Apocalypso"; out May 13 in the United States/ Canada through Modular/Universal

BOOKING AGENCY: X-Pay Touring, London

2008 EESTIVAL

APPEARANCES:

Glastonbury (United

Wild in the Country

Kingdom, June 27-29),

(United Kingdom, July

S). Creamfields (United

Kingdom Aug 23-241

Get Loaded in the Park

(United Kingdom, Aug

24) Flectric Dicnic

In Australia.

(Ireland, Aug. 29-31)

Juggernauts HOMETOWN: Melhourne

CURRENT RELEASE: "Dystopia": out May 27 in the United States through Astralwerks

BOOKING AGENCY Select Music, Sydney (Australia): Vitai Talent. New York (United States): Garoth

Hansome, London (United Kingdom): On Air Productions Paris 2008 FESTIVAL

ADDEADANCES: Glastonbury, Bestival

Julian Hamilton and ■ Electro-pop act whose Kim Moves met at the debut, "Dystopia," was Sydney Conservatorium shortlisted for the 2007 of Music, studying Australian Music Prize. Beethoven by day and Relocated to France in hanging out in clubs soak-April for the album's Ining in the Prodigy and ternational release. "it's Chemical Brothers by made people realize night. "We related more we're more than a to those bands than to the dance band," drummer Australian electronica Daniel Stricker save As scene," they say. Sophowell as the festivals, more set "Apocalypso" they have May dates debuted at No Tin March booked in Japan and

-CF

history, but, Giddings recalls, "it was completely, utterly uncivilized." The rock festival, he says, "was a new thing in modern culture; no one knew quite how to handle it "

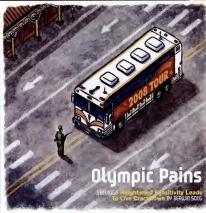
The current festival is a vastly different beast, with enough broad appeal to attract telecommunications giant BT as headline sponsor. And whereas many islanders greeted the original events with horror, IOW council leader David Pugh

says the estimated 130,000 residents now largely appreciate the big concerts, claiming the IOW festival alone spins off at least £10 million (\$19 million) annually for the island

France

"We see our role as facilitating and encouraging these events," he says, "It's about striking a balance. The majority of islanders recognize this as good for the economy-and for the profile of the island."





The Beijing Olympics were supposed to bring a summer-long celebration to China-but live-biz insiders say the mood of protest over Tibet means it's getting harder for international acts to join the party.

"As the Olympics have gotten closer, things have definitely gotten more difficult," says Ion Campbell, Beijingbased producer of the Time Arts Jazz Series, which recently featured Beijing dates by Canadian duo Brubeck Braid and Italian bands Manomanouche, 3quietmen and O.

Touring sources say the crackdown is due to Icelandic singer Björk's pro-Tibetan independence chant during her March 2 concert in Shanghai (billboard.biz, March 4) and heightened sensitivity over such issues in the runup to the Aug. 8-24 Olympics, following global pro-Tibet emonstrations and anti-Western counterprotests.

Vice minister of culture Zhou Heping released a statement following the Björk show referring to it as an "isolated incident," claiming, "I don't think it will affect our invitation of artists from all over the world to come to China and perform, particularly during the Olympic Games," But many in the live biz say the government has tightened controls, particularly on foreign artists.

"I'm surprised it didn't happen earlier," Campbell says, "The regulations aren't ridiculous-but it's ridiculous how intensely they're being enforced, and all of a sudden."

International acts that have recently had tour plans cut back or canceled include Swedish band Mando Diao. Local police refused to provide security at Beijing's Midi Modern Music Festival (May 1-4), forcing postponement of the event. The band then canceled its entire China tour.

"I have had all China projects postponed until after the Olympics," one live-biz source says. "But the unofficial word is that things will be back to normal as soon as the games are over.

Other promoters say they are also holding off plans to bring over international acts until later in the year. It's in stark contrast to the steady flow of artists approved in recent times, with even such "edgy" acts as Nine Inch Nails and Public Enemy appearing live without problems.

The crackdown is hurting local promoters, according

to Jackie Subeck, Los Angeles-based senior partner in CRC Jianian, a U.S. and Chinese music publishing, music recording, cultural development and consulting company,

She cites unconfirmed reports that promoters must now issue 50% of the total box office as a deposit to the Ministry of Culture in case the performer breaks the law. Other measures reportedly include the signing of disclaimers that the performer will not be political onstage and advance approval of set lists. Harry Connick Jr.'s March 9 show in Shanghai was

subject to heavy post-Björk government scrutiny, forcing him to play an outdated set list that was reportedly submitted in error. Due to circumstances beyond my control, I was not

able to give my fans in China the show I intended," Connick said in a statement But James Blunt's manager, London-based Todd In-

terland of Twenty-First Artists, says the singer/songwriter's shows in Beijing (April 18) and Shanghai (20) both passed without incident. "As is typical with all Chinese music concerts," Inter-

land says, "there was a strong security presence at both shows." However, he adds, "the enthusiasm showed by the fans at the shows was extremely positive. (Blunt) would not have a problem playing there again." And some locals support Beijing's tough stance.

"Any charges against the authorities of being heavyhanded in this are unfounded," one music industry insider says, "China is totally within its realm of powers to minimize risks beforehand instead of acting after anything untoward happens."

And Subeck says it's important to take a long-term view. "International acts are just beginning to get the opportunity to tour China, and it's imperative the broad picture is really looked at," she says. "China will welcome our music, but it's the approach we take and the respect we give to their culture that will make all the difference."

Additional reporting by Tom Ferguson in London and Steve McClure in Tokyo



STADIUMS

Kenny Chesney Support: Brooks & Dunn, Sammy Hagar, Big & Rich,

Luke Bryan, LeAnn Rimes, Gary Allan, Keith Urban /// Dates: May-September /// Shows: 35-plus /// Also playing: Arenas, amphitheaters, festivals Rockin' out to sold-out crowds is nothing new for Kenny Chesney, who will play 14 stadiums this summer on his 2008 Poets & Pirates tour, the most yet for country's top touring artist. "We really only wanted to do a halfdozen or so," says TMG-AEG Live's Louis Messina, who promotes and produces Chesney's tours in North America. "But the phone kept ringing, so we went for it." One of those phone calls came from Gillette Stadium in Foxboro, Mass., where Chesney will perform July 26

LENNY HARVITZ (Europe): May-Rug / 40 / Plso Plauing: festivals . WYLIE MINOGUE (Europe): May-Rug. / 45-plus • BRUCE SPRINGSTEEN & THE E STREET BRIDD IEUrope/florth America): Mau-Ruo / 25-plus / Also Playing arenas



as part of the fifth annual New England Country Music Festival, Tickets for the event went on sale Dec. 1 and sold out in less than 15 minutes, according to Gillette Stadium event coordinator Jess Enos, who expects up to 55,000 concertgoers to attend the all-day music event. "From a promoter's perspective, when we're marketing our shows, one thing that is so consistent with (Chesney) is that he has tremendous crossover appeal." Enos says, "He has a hold on that market of women who absolutely adore him and men who want to be his friend.* Indeed, Chesney grossed more than \$71 million in 2007, most among country acts and fourth among all touring artists, according to Billboard Boxscore. His attendance of 1.4 million marks the fifth consecutive year that Chesney has topped 1 million tickets sold, a first for a country act. Chesney is doing about twice as many stadium concerts this summer as he did

> notes. As opposed to doing multiple nights in an arena, Messina says, "a stadium is a one-of-a-kind situation: it's a whole different vibe. The fans seem to enjoy it and Kenny loves it. It's like going to the Super Bowl."

last summer, Messina

ARENAS

Celine Dinn (International) May-September /// 40

Celine Dion went down in the live entertainment history books with her five-year residency at the 4,100seat Colosseum at Caesars Palace in Las Vegas. The performer grossed a staggering \$385 million and drew nearly 3 million people to 717 shows that concluded Dec. 15, 2007. Dion's five years off the touring market have resulted in high demand for tickets to her current Taking Chances world tour, which began Feb. 14 and is in support of her first Englishlanguage album in three years. "Ticket sales have been through the roof for Celine," says John Meglen, co-president of Concerts West, a touring arm of AEG Live, As such, multiple dates have been added to various cities, including eight sold-out nights at the Bell Centre in Montreal, "I believe that when an artist sits in a resident show as Celine did . . . the pent-up demand just grows and grows," Meglen says. "I hope other artists see this and understand that Vegas can be a place to work and live." The Colosseum stand war a collaboration between Dion and her busband/manager René Angelil, Meglen and Caesars. The \$95 million facility opened in 2003 with the purpose of housing Dion's show.

Sept / SD . MICHAEL BUBLE: -ua) IVOL NOB • 05 \ usM-lingR rope/florth America): May-July / 25 . COLOPLAY: June-2009 / Riso Playing: stadiums • THE CURE: Support: 65 Days of Static / Mau-June / 25-plus / Riso Playing amphitheaters, festivals . DEF LEPPRRD: July-Rug / 15-plus . DUB SHOW TOUR: 2Pistols, Ludacris, Bow Wow, Webbie, Shawty Lo, Rick Cannon Willia Borthpole Vo. Gotti, DJ Hhaled, Lloud, David Banner, B o B , Brisco, StackS, Wiz Khatifa Hiller Mike PSC Click / May-June / 10 / Also Playing: Convention centers . BOB DYLAN (Europe): May-July / 35-plus / Riso Playing: festivals . THE ERGLES: May-Ruo. / 20-plus /Riso Plauing amphitheaters, festivals, stadums . FOD FIGHTERS: Support: Supergrass / July-Rug / 10-plus / Riso Plauing

amphitheaters, festivals .

emedican inni c Live below

Neil Diamond

July-September /// 20 /// Also playing: stadiums Neil Diamond knows how to make a tour announcement. On a Tuesday in early April, he announced he'd be going back on the road via a surprise appearance on the scoreboard at Boston's Fenway Park, where he'll perform Aug. 23. The upcoming North American trek, promoted by AEG Live, "will be returning to a number of venues he has played in the past, along with some new ones," says Diamond's tour producer Jeff Apregan, who worked closely with manager Irving Azoff to book dates. Diamond's last tour in 2005 grossed nearly \$80 million from 86 shows that drew 1.2 million people, according to Billboard Boxscore.

Kanue West

Support: Rihanna, N°E°R°D, Lupe Flasco /// May-June /// 10-plus

With the belp of some of today's top names in urban music. Kanye West is doing his part to keep hip-hop alive in arenas this summer. The decision to book West into Los Angeles' 20,000-seat Staples Center for June 7 wasn't bard for arena senior VP/GM Lee Zeidman. "We sold out two Nokia Theatre shows (in late April), and based on the tremendous response from that, we added a Staples Center date," Zeidman says. No stranger to healthy box-office numbers. West's 2005 tour with Fanboard Boxscore.

IAON MAIDEN (Europe/North America): May-Aug / 40 / Also Plauing amphitheaters. stadiums . 104-7 (furnnel-June-July / 20-plus / Also Plauing festivals . FLTON JOHN (Europe/North America) Mau-July / 25-plus / Also Plauing: Colosseum at Caesars Palace, Las Vegas • RLI+ CIA HEVS: Support. Ne-Yo / Mau-June / 25-plus • GEORGE mickael: June-Rug / 21 . BILLY JOEL: May-July / 10 / Also Plauing stadiums . NINE INCH NAILS: Rug - Sept. / 25plus / Also Playing: festivals . CRRRIE UNDERWOOD: Suooort Jason Mirhael Carroll / May-Rug / 20 / Also Playing festivals . VAN HALEN: Mau-June / 10-plus · WALKING WITH DINOSAURS: Mau-June /





AMPHITHEATERS

Rock the Rells

A Tribe Called Quest, Nas. Mos Def. De La Soul. Rakim, Redman and Method Man, Raekwon and Ghostface Killah, Immortal Technique, Dead Prez. Murs and Kirly in the Hall Santonold Kirl Sister the Cool Kids /// July-August /// 10

Rock the Bells founder/organizer Chang Weisberg of Guerilla Union will be the first to admit that multiple performances from the re-formed Rage Against the Machine was the ultimate highlight of last year's traveling hip-bop festival, "Without a doubt, their participation with Rock the Bells has magnified the importance and viability of the platform we're creating," Weisberg says. Indeed, Rage—along with the Wu-Tang Clan, Public Enemy and Cypress Hill-helped 2007's Rock the Bells gross \$14.5 million and draw more than 203,000 concertgoers to 12 dates, according to Billboard Boxscore. With the absence of a huge box-office draw at this year's Rock the Bells, the event has scaled back on dates and venue sizes. But along with some "familiar acts" on the bill. Weisberg freshened the traveling festival with such up-and-comers as Santogold, Kid Sister and the Cool Kids. "I definitely think we're trying to showcase the diversity of hip-hop," he says. With ticket prices ranging between \$40 and \$75, 2008 marks the first time Rock the Bells will visit Toronto, Vancouver and Philadelphia. In another first, following festival dates in North America, a number of acts on the bill will travel overseas for Rock the Bells concerts in Europe and Japan, beginning Sept. 20 at the O2 Arena in London.

Radiohead (Europe/North America) Support: Liars, Grizzly Bear /// June-August /// 35-plus /// Also playing: festivals

British rock outfit Radiohead astonished the music biz last fall after announcing that it would allow fans to name their own price for the digital purchase of its seventh studio album, "In Rainbows." It's still unclear if Radiohead has any tricks up its sleeve for upcoming North American tour dates, but one thing is certain: Fans haven't lost interest in seeing the group perform live. Back-to-back concerts in late August at the

BRYAN ADAMS/FOREIGNER: July / 9 • B.B. KING: Mau-Sept / 30 / Also Playing theaters, casinos, PRCs, arenas. fairs, festivals • BACHSTREET BOYS: Rug / 10-plus / Riso Plauing, arenas . BOSTON: June-Aug / 40-plus / Also Playing: arenas, casinos • THE ALLMAN BADTHERS BAND: Support Rob Illeir & Ratifon / Rug. / 10 / Riso Playing. PRCs . JIMMV BUFFETT: June-Sept. / 15-plus • BROOKS & OURN/22 TOP: Aug -Sept / 18 / Also Plauring: fairs . CHICAGO/THE DOUBLE BONTHEOS: hope-hills /20-plus • FAIC CLAPTON (Furope/florth Americal Mau-Rug. / 20-plus / Also Playing arenas, festivals . CROSBY. STILLS & NASK: Mau-Rug / 40-nlus / 91so Plauton: theaters, casinos, festivals • SKERVL CROW: Support James Blunt, Toots & the Mautals/Julu-Rug./25 • THE CHORLIE DODIELS BODD/ 38 SPECIAL: Support: Shooter Jennings / April-Rug / 30-plus - DERTH CAB FOR CUTIE: Sunport.Roque Wave / May-June / 20 / Also Playing theaters. festivals . NIPPIESEST: Jack Bruce of Cream, Eric Burdon & the Animals, the Turtles featuring Flo & Eddle / July-Rug / 20 / Riso Plauing, theaters . RLRN JACKSON: Support: various / May-Aug / 20-plus / Riso Playing arenas, fairs, festivals - JACK JOHNSON (Fumon/forth Smorinal: Juno-Rug. / 35 / Riso Playing: arenac foctivals a THE INDES

KEITK: Support: Montgomery Gentry, Carter's Chord, Mica Onherts Trailer Choir / June-Rug. / 20 . AVRIL LAVIGNE (appearing with the Jonas Brothers): July / 6 . LYNVRO SHVILVAD/HANK WILLIAMS JA.: Rorll-Sept. / 20-plus / Also Playing: casinos, fairs . MRADON S/COUNTING CADWS: Support: Sara Barolllos / July-Sept. / 20-plus . mot-LEV CRÜE: Support: Buckcherry, Paga Roach, Stior R.M. Trapt / July-Rug. / 40-plus . DAVE MATTHEWS BAND: -Colbie Calllat / June-Aug. / 25-plus / Also Playing: festivals . MARTINA MCBRIDE: Support: Jack Ingram, Chris Young, Jason Michael Carroll / July-Rug / 20 . TIM Mc-GRAW: Support. Jason Rtdean, Halfway to Hazard / Mau-July / 25 / Also Playing arenas, festivals . JOHN MELLENCAMP: Support: Lucinda Williams / Julu-Rug / 10-plus . METAL MASTERS TOUR: Judas Priest, Heaven & Well Motorhead Testament / Rug / 15 . STEVE MILLER BANO: Support: Joe Cocker / May-Rug / 30-plus • music BUILOS TOUR: Third Oau. Switchfoot, Robert Randolph & the Family Band, Jars of Clay / Rug -Oct. / 23 / Also Playing arenas . STEVIE NICKS: June / 15 . NIGHT RANGER: June-Rug. / 25 / Riso Playing casinos, fairs, festivals • 0.8.8.: Support: 0zomatti / June-Rug. / 30 / Riso Plauing: theaters, clubs, festivals . BARD PRISLEY: Support: Jewel, Chuck Wicks, Ju-Lianne Hough / June-Sept / 25-nius / Biso Plauinn: arenas . PERAL JAM: Support. Hings of Leon, Ted Leo & the Pharmacists / June / 10-plus / Also Playing arenas • TOM PETTY & THE HEARTBREAK-ERS: Support Steve Winwood / Mau-Aug. / 40 / Also Plauinnt arenas festivals . RDB-SOT DIGOT DOD DIJEON MARUSS: June-July / 30 / Also Playing arenas, theaters, festivals . POISON: Support: Sebastian Bach, Dokken / July-Aug. / 20-plus • THE PO-BROTHERS (United Kingdom/ LICE (Europe/North America). Porth Americal Mau-Aug. / 45 Support: Elvis Costello / INTERNET/WEGGT/CWEGG May-Rug / 30-plus / Riso TRICK: July-Sept. / 50 . TOBY Playing festivals . PROJEKT

HOROSCOPOS DE DURRAGO:

Support: El Gringo / June-Sept

/ 40 / Riso Playing casinos

arenas • ISLANOS: May-June /







17,300-seat Hollywood Bowl in Los Angeles sold out in 10 minutes, says promoter Bill Silva, president of Bill Silva Presents. "Radiohead could've done however many nights they wanted to do-they would've sold out," Silva says. For its most recent North American tour in 2006-which included a headlining slot at Tennessee's Bonnaroo festival—Radiohead went a more intimate route, playing multiple nights in large theaters. Three years earlier, the band's summer shed trek pulled in \$12.3 million from 18 shows. according to Billboard Boxscore.

Rockstar Enerou

Disturbed, Slipknot, DragonForce, Underoath, Machine Head, Mastodon, Walls of Jericho, Five Finger Death Punch, 36 Crazy Fists, Airbourne, Black Tide, Suicide Silence, the Red Chord /// July-August /// 30

It's been a few years since Slipknot has terrorized audi ences with its masked-metal fury. But after being "fed up with summer tours and the politics that go into a lot of that stuff," the decision to co-headline this year's inaugural Rockstar Energy Mayhem Festival wasn't difficult, Slipknot vocalist Corey Taylor says. From the same organizers who brought you the Vans Warped tour and Rockstar Taste of Chaos, Mayhern will likely satisfy this summer's need for a metal shed-fest, "Our goal with the festival was to create a great community around metal and hard music," says John Reese, who is producing Mayhem alongside Warped tour founder Kevin Lyman; Darryl Faton, agent at Creative Artists Agency; and Live Nation CEO of North American music lason Garner

Ashes Divide [featuring A Perfect Circle's Billy Howerdell Streum In Vears Hawthorne Heights, Armor for Steep, the Street Grum Corps / July-Rug / 24 • ARS-CRL FLATTS: Support Taylor Swift / June-Rug. / 20 / Riso Plauinn: festivals . REGEN -ECCTION TONG: Numan League, Belinda Carliste, ABC, Gead or Blive, R Flock of Seagutis, Naked Eyes / Rug / 15-plus / Riso Plauing: theaters . R.E.M.: Support: Modest Mouse, the Bational / June / 10 . RUSH: May-July / 25-plus / Also Playing arenas . SLIGHTLY STOOPIO/ PEPPER: Run -Sept / 20-plus / Riso Playing, clubs • STS9/UMPHREY'S McGEE: July-Rug / 20-plus / Also Playing clubs, theaters . ROO STEWRAT: Support Bryan Adams / Julu-Aug / 20 / Also Playing arenas . STORE TEMPLE PILOTS: May-oct / 60-plus / Riso Playing, festivals . James Tavena: Mau-Rug / 30-plus . GEORGE

Chris Cornell, the Brayery, ERS/BUDDY GUY: Julu-Rug / 25 / Riso Plauton Theaters casinos • 3 000RS 00WN: Support Staind Winder / TRO / 50 / Riso Playing: arenas, fairs = 311/5000P 00GG: Support: Firtion Plane / hine-Rug / 25-plus . TRUE COLORS TOUR: Cundi Lauper, the 8-525 Renina Spektor Andu Bell of Erasure, Tegan & Sara. Joan Jett & the Blackhearts, Indiop Girls, Joan Brmatrading, Geborah Cox, the Cliks, the Puppini Sisters. flona Hendryx, Girl in a Coma / May-July / 25-plus / Also Playing theaters . VANS WRRPED TOUR: Paramore. Gum Class Hernes Tark's Mannequin, Against Mel. Pennywise, Reel Big Fish, Cobra Starship, Every Time i Oie, Ringels & Rinwaves, Rgprolites, As I Lay Buing, the All-American Rejects, the Academu is others / June-Rug / 46 • WIDESPREAD PRNIC: June-July / 15-plus / Also Playing theaters, festivals . YES: July-Rug / 25-

plus / Also Playing- arenas

CLUBS & THEATERS

Honda Civic Tour

Panic at the Disco, Motion City Soundtrack, the Hush Sound, Phantom Planet /// May-June /// 30 One of our charges is trying to keep the Honda brand youthful and relevant, and (the Honda Civic Tour] becomes a key portion of that," says Tom Peyton, senior manager of advertising at Honda, which is in its eighth year of sponsoring the annual Honda Civic tour. The trek, which is the second-longestrunning branded festival, launched in 2001, and has featured Blink-182, Incubus, Good Charlotte. Dashboard Confessional Margon 5 the Black Eved Peas and Fall Out Boy, among many others. "We're generally interested in a hand that's ready to hit is big," Peyton says. Surveys after each tour suggest that the Honda Civic tour increases purchase consideration of a Honda vehicle, according to the trek's executive producer, Marketing Factory CEO Rob Tonkin. "It's not about running out and buying a car the day after (the concert)," Tonkin says, "But it definitely helps enhance purchase consideration." Nine Honda Civic shows in 2007 tracked by Billboard Boxscore grossed \$1.9 million and drew more than 115,000 concertgoers.

May-September /// 20-plus /// Also playing: festivals, amphitheaters Ledisi's summer touring schedule is definitely off

to a good start, as the R&B/jazz singer recently performed onstage with Prince at this year's Coachella Valley Music & Arts Festival in Indio, Calif. Between a slew of festival appearances, Ledisi will visit a number of clubs and theaters along the way, including Seattle's Jazz Alley and New York's Le Poisson Rouge, Following the release of 2007's "Lost & Found," Ledisi was nominated in the best new artist category for the 50th annual Grammy Awards. "As we got more of the publicity going to the Grammys, more and more of the doors opened for us," says Rick Farrell, Ledisi's booking agent with International Creative Management.

Crustal Castles June /// 10

Electronic duo Crystal Castles' upcoming club run "is more or less a makeup tour," says the Windish Agency's Carter Adams, who had to reschedule spring dates after singer Alice Glass broke a rib during a stage-diving mishap. But the injury turned out to be a blessing in disguise. Between tours, "they managed to get really huge," Adams says. "They're one of our biggest touring bands right now and their guarantees have gone way up," The act will be touring behind its self-titled debut album, which bowed at No. 14 on Billboard's Top Heatseekers chart in April. The Toronto-based glitch rockers will also open for Nine Inch Nails on select summer dates, sources say.



ROELE: May-June / 15 / Riso Playing: festivals . RUGUS-TRRR: Support: Paddu Caseu. Wild Sweet Orange / May-Sept. / 15-plus • FRYHAH BRDU: Support: the Roots / Mau-June / 30-olus • Rennemonium TOUR: V Factory, Menudo, N.T. CLOUB / May / 16 · NATASHA BEDINGFIELD: Support: Hate Voegete, the Veronicas / May-July / 20 . BELANOVA: May-June / 16 . CLINT BLACK; June-Sent / 25-nlus / Blsn Planing: casinos, festivals . THE BLACK ANGELS: Support, the Warlocks / 15 / Blsn Dianton: festivals e THE BLACK CROWES: June-Sept. / 45 / Also Plauno festivals . THE BLACK HEVS: July-Rug. / 10 /Riso Plauing: festivals • BLDC PRRTY: July-Sept / B / Riso Playing: festivals . BLORDIE: June / 15-plus . CHRIS BOTTI (international) Mau-Ruo, / 25plus / Also Playing, PACs, festivals . BOY GEORGE: July-Rug /10-plus • CAMILA: June / 15oluş • CHIMAIRA: Support: Dethklok/June-July/25-plus. COHEED AND CAMBRIR: July-Rug. / 30-plus / Also Plauing: casinos, amphitheaters • LEGGGG COMED (Connection) Americal: May-Aug / 45-plus • RILLY CURRINGTON: hine-Sent / 20-plus / Riso Playing: casinos, fairs, festivais • DIERHS BENTLEY: June-Sept. / 35-plus / Primarily fairs . RNI DIFRRICO: June-July / 15 / Also Playing: festivals . meussa ETHERIOGE: June-Rup / 45olus e FEIST (international): May-Rug / 30 / Riso Playing festivals . THE FIERY FUR-**NRCES:** Support: Grand Die Party / May-July / 15 / Riso Plauing festivals • FLIGHT OF THE CONCHOROS: May-Jone / 10-plus • VINCE GILL: Ruo.-Roy / 35-plus / Riso Playing PRCs. fairs, festivals . GORRLS BARHLEY (Europe/North America); June-Rug. / 20-plus / Riso Plauing amphitheaters, festivals • THE GOI TERM/CSS: July-Rug / Five-plus . JOSE GONZA-LES: June-July / 15-plus / Also Planing festivals e 81 GREEN May-Sept. / 25-plus / Also Playing PRCs, amphitheaters. casinos · HERBIE HRINCOCK: June-Sept. / TBR / Also Play-Inn festivals a MORTIE A THE



Mirolos / Mary timo / 30 volus . THE DRN RIDGE BOYS: June-Sept. / 40-plus / Riso Playing. faire fostigals a BBITU DOO-TON (Europe/North America). May-Rug / 25-plus • PETER muspky: June-Julu / 30 . P. DIDDY RND MTV PRESENT MENING THE BROD 4-THE TOUR: Danitu Hane, DRY26. Donnie Klang, Cheri Dennis / May-June / 10 . PRID DUES FESTIVAL: Rakim, De La Soul, Hierogluphics, Sage Francis, Blackalicious, GZR, Little Brother Wids in the Wall (Thirt & 9th Wonder, Buckshot of Boot Camp Flik / June / 4 . PRRR-MORE: July-Sept. / TBR . THE RRCONTEURS: Support, the Black Lips / May-June / 15 / Riso Playing festivals . RRIL-RORD ERRTH: Mau-Rug / 3D / Also Playing, festivals . RRR-CID: June-Rug. / 35-plus / Riso Playing: ballrooms . RETURN TO FOREVER (Europe/North Americal: Mau-Rup / SD . RILD KILEY: Support: Nik Freitas / May-June / 25-plus / Riso Playing festivals • RZR: June-July / 20-plus / Riso Playing ballrooms . SER WOLF: May-June / 20-plus • MERBY WRYNE EVERYGRE I JUNEOU / Mindus / Riso Playing, festivals . SPIRITURUZED: Julu-Spot / 30

Suitches Re Your Dun Pet the

SOUCEZE: Rug.-Sept. / 20-plus / Also Playing: festivals . STEEL PULSE: May-Rug / 15olus / Riso Plauing, casinos. fairs, festivals . STEELV DRN: June-Rug / 30-plus / Also Plauing, amphitheaters, festivals . ORVE STEWRRT: Rug -Sept. / 15-plus . Donna sum-MER: Julu-Ruo. / 30 / Riso Playing casinos, PREs. amphitheaters • SWERVEDRIVER: Mau-June / 15-plus / Riso Planton festivals . moore TRYLDR: Support: Nik Freitas / June-July / 25-plus • TIESTO: Mau-July / 40 / Riso Playing festivals - THE TING TINGS (Furope/florth/America). May-July / 20-plus / Riso Playing festivals . TOWER DE POWER May-Sept / 30-plus . BDB WEIR & RRTDOG/GOV'T MULE: June-July / TBR / Riso Playing. festivals . RMV WINEKDUSE: July-Rug. / 10 / Riso Playing amphitheaters . KELLER WILLIAMS: Support Vonder Mountain String Band / June-Rug / 20-plus / Riso Playing festivals • TRISKR YERRWOOD: Support, Lon McHenna / June-Rug /10

/ Riso Playing: festivals .

IN THE WORMS GODD CHRR-INTERNOVS LIKE GIRLS . LORETTR LYNN



FESTIVALS

Rothburu Festival

Dave Matthews Band, Widespreed Penic, John Mayer, Snoop Dogg, 311, Phil Lesh & Friends, Modest Mouse, Primus, Gov't Mule, Thievery Corporation, the Black Keys /// July 3-6 /// Double JJ Ranch, Rothbury, Mich.

When it comes to new large-scale music festivals sprouting up stateside this year, Rothbury Festival event producer Jeremy Stein, a partner with Madison House Presents, says, "The more the merrier. We here in the U.S. have been deeply stuck in the shed touring model for decades, while the rest of the world has been developing festivals." When lining up talent for the inaugural festival, Stein strayed from booking 100-plus bands and focused more on quality than quantity. "Also very important in our booking process was the idea that with fewer bands on the bill we would be able to give bands longer set times," he says. Organizers Madison House Presents and AEG Live also established the Rothbury Think Tank, which will foster discussions and seminars about climate change and clean energy solutions. "Sustainability is the Rothbury mission," Stein says. The event's setting at Double JJ Ranch is located about three hours northwest of Detroit.

Pemberton Festival Coldplay, Tom Petty & the Heartbreakers, Jay-Z,

Nine Inch Nalls, My Morning Jacket, the Tragically Hin Internal the Fleming Line Death Cah for Cutie /// July 25-27 /// Pemberton, British Columbia With a number of established music festivals over seas, deciding to launch the Pemberton Festival in British Columbia was a no-brainer for promoter Live Nation. "We've got 20 of them in Europe, but we don't have a multiday destination festival in North America," says Shane Bourbonnais, president of touring and business development at Live Nation Canada, "It was time to bring the product over." The festival is being produced by Live Nation and Good Boy Productions, a joint venture between Coldplay manager Dave Holmes and Depeche Mode manager Ionathan Kessler.

Outside Lands Music & Arts Festival

Radiohead, Tom Petty & the Heartbreakers, Jack Johnson, Beck, Wilco, Widespread Panic, Primus, Manu Chao, Ben Harper /// Aug. 22-24 /// Golden Gate Park, San Francisco

San Francisco's inaugural Outside Lands (produced by Superfly Productions, Another Planet Entertainment and Star Hill Presents, in cooperation with the San Francisco Recreation & Park Department) will be the first music event at Golden Gate Park to run past 6 p.m. "That alone will be special." Superfly Productions president Ionathan Mayers says. With five main performance stages, he estimates the fest will draw about 60,000 concertgoers per day. "We're really trying to build an annual tradition in San Francisco."

Festival Fatigue?

TOUR: She Illants Revenue

Midlevel Artists Key To Lineup Diversity BYRRYWADDELL

While there are certainly enough large music festivals to create a circuit of sorts, any perceived similarity between the festival lineups seems to be overstated at this point

A sampling of 10 major North American rock festivals from a variety of producers actually shows quite a bit of diversity in their bookings.

To gauge the market, Billboard looked at the lineups of Coachella in Indio, Calif.; Bonnaroo in Manchester, Tenn.; Lollapalooza in Chicago; Rothbury in Michigan: Pemberton in British Columbia: the Austin City Limits Music Festival in Texas (ACL): the Mile High Festival in Denver, All Points West in Jersey City, N.L.: Outside Lands in San Francisco: and the Virgin Music Festival in Baltimore An unofficial survey of these events finds 22 acts

playing three of the 10 festivals, 11 acts playing four of them, three acts playing five of them and two acts-Chromeo and Gogol Bordello-playing six of the 10

The bigger concern is at the top of the bill, where exclusivity is hard to find. "Unless you pay a ridiculous amount of money, you're not going to get an exclusive on a large act that has a lot of options," says Seth Hurwitz, president of I.M.P., which books the Virgin Music Festival.

For example, lack lobuson is playing five of the 10; Radiohead, Tom Petty and My Morning Jacket are performing at three each. "I think at some point we may be cannibalizing ourselves as an industry. that there may be too many festivals with a lot of the same talent at the top," says Randy Phillips, CEO of AEG Live, which this year launched Rothbury, All Points West and Mile High, and already has Jazzfest and Coachella in its portfolio The lesser-known acts that give events an iden-

tity and often put a fest over the top for fans, though, are less ubiquitous. "There are so many great bands now in the midlevel, I think we're all able to get really diverse lineups," says Charlie Walker, partner in C3 Presents (Lollapalooza, ACL), "I think the perception is that there's this huge overlap, but I

don't think we're there yet." Gogol Bordello definitely has the phone ringing

with calls from festival buyers, which its agent attributes to an electrifying live show. "They are unlike any other band on the bill, and they instantly give a festival a whole new dimension," says Val Wolfe, Gogol Bordello's agent at the Agency Group. *The enthusiasm from the fans and the dynamic aspects of the music are perfect for the festival setting," Another hot band among these 10 fests is Chromeo.

"I think Chromeo is hot with these festival talent buyers because people in their markets are raving about Chromeo on blogs and reports of the shows are very good," band agent Tom Windish says. "That type of buzz is what a festival wants. They also have not been



(listed by date). STRGECDRCH COUNTRY MUSIC FESTIVAL: the

Judds, the Eagles, Rascal Flatts, Tim McGraw, Big & Rich Carrie Underwood Trisha Vearwood, Taulor Swift, Gretchen Wilson Dwinht Yoakam, John Fogerty, Shelbu Lunne, Glen Campbell / May 2-4 / Empire Polo Field ndio. Calif. . Brimppozie FES-TIVAL: Panic at the Disco. Snoop Dogg, Jimmy Eat World, Coheed and Cambria. Paramore, Gym Class Heroes. Story of the Year, Alien Ant Farm / May 3-4 / Meadowlands Sports Complex, East Authorford, N.J. . SUMMER CRMP MUSIC FESTIVAL: Umphrey's McGee, mae, the Flaming Lips, the Roots, D.R.R. the flew Pornographers, Girl Talk the Puett Brothers, Blind Meton, STS9, George Clinton & Parliament Funkadelic G. Love & Special Sauce, Tea Leaf Green Clutch Hot Buttered Rum / May 23-25 / Three Sisters Park, Chillicothe, III. . DETROIT ELEC-TADNIC MUSIC FESTIVAL: Mobu, Girl Talk, Carl Crain, the Cool Hids, DJ Benny Benassi, DJs Mike Grant Buzz Gorge / May 24-26 / Hart Plaza Dotroit . SRSQUATCH MUSIC FES-

TIVAL: R.E.M., the Cure, the Flaming Lios Reath Cab For Cutie Modest Mouse, MIA, flight of the Conrhords the New Pornographers. the National / May 24-26 / Gorge Amphitheatre, Quincy, Wash. BEST OF THE BEST CRRIBBERN CON-CERT: Buju Banton, Beenie Man, Sizzla. Bounty Killer, Barrington Levy. Machel Montano, Mayado / Mau 25 / Ricentennial Park Miami e SOUNDSET '08: Rtmosphere, Dilated Peoples, Reson Rock with Rob Sonic and DJ Big Wiz, Little Brother, DJ Babu, Rhettmatic, J-Rocc of the World Famous Beat Junkies, Brother Ali. Euedea & Abilities. P.D.S / May 25 / Metrodome Parking Lot. Minneapolis . PRCKRNGR LATING MUSIC FESTIVAL: Nortec Collective presents Bostich + Fussible, Grupo Fantasma, Vallejo, Charanga Cakewalk, Girl in a Coma. Manejo Beto / May 31 / Waterloo

Park, Bustin . BRMAJRM MUSIC &

RRTS FESTIVAL: Lynyrd Skynyrd,

Temple Pilots, the Transcally Hip. the Flaming Lips, Three Bays Grace, Each Lund Earn to Earn the Budes Pride Tiger / June 21-22 / Fort Calgaru Calgaru Riberta • SLEO ISLANO FESTIVAL: Wire Jose Conzalez, Mogwal, Gutter Twins, Of Montreal, Deerhunter, No Age, Orrve-By Truckers / June 25-28 / Calparu, Alberta . MILWAUKEE SUMMERFEST: Stevie Wonder, Rush, Steve Miller Band, Rascal Flatts, Alicia Heus, John Mayer, Tim McGraw, Tom Petty & the Heartbreakers, the Jonas Brothers / June 26-July 6 / Marcus Rmphitheater, Milwaukee . GLASTON-BURY FESTIVAL: Editors, the Gossip. Jau-Z. Manu Chao, the Reconteurs. James Blunt, Crowded House, the Verse Goldfragg John Mauer Panic at the Disco, Massive Attack / June 27-29 / Worthu Farm, Pilton, England . CISCO OTTRWA BLUESFEST: James Taulor, Feist, Donna Sum

VIRGIN FESTIVAL-CALGRAY: Stone



Hank Williams Jr. Trace Rokins, 22 Top, Little Big Town, Randy Owen, Cherryholmes, Railroad Earth, Yonder Mountain String Band, Coy't Mule / June 5-7 / Enterprise, Rla. . CMR MUSIC FESTIVAL: Rodney Rikins faith Hill Rian Jackson. Jewel Ladu Antebellum, Miranda Lambert, Kellie Pickler, Sugarland, Taylor Swift, Josh Turner, Carrie Underwood, Dwight Yoakam / June S-R / downtown Bashville . Ron-**ARROD MUSIC & RRTS FESTIVAL:** Metallica Dead Iam Hanne Illest Willie Relson, Jack Johnson, My Morning Jacket, the Allman Brothors Band BB Kinn MIR Drive-Bu Truckers, Phil Lesh & Friends, Death Cab for Cutie, Vamoire Weekend. the Parontours Pohert Plant and Alison Hrauss / June 12-15 / Manchaster Tono a DI DUBOU ID77 CCC. TIVRL: Herbie Hancock, RI Jarreau, Tower of Power, Keb' Mo', the James Moody Quartet, Roy Hargrove Big Band, Ayan Shaw / June 14-15 / Hollywood Bowl, Los Ange-Les . TELLURIDE RLUEGRASS FESTI-VRL: Ruan Rdams & the Cardinals. Ani DiFranco, the Frames, Arto Guthrie, the Swell Season, Béla Fleck, the Oel McCouru Band. Solomoo Burke / June 19-22 / Tel-

luride Town Park, Telluride, Colo .

Heb' Mo', Stars, Tay Mahai, Rkon, Steelu Dan, Plain White Ts, the Black Crowes, Rlice Smith, Wuclef Jean, Ladytron, Dr. John, Brian Wilson, Ferore / Julu 3-13 / Lebreton Flats Park. Ottawa • ESSENCE MUSIC FESTIVAL: Hange West, Chris Brown, Mary J. Blige, All Scott, Morris Day, the Time / July 4-6 / Louisiana Superdome, New Orleans . ROCKLANOMS: Warrant (featuring Jani Lane), Bret Michaels, LR Guns (featuring Tracil Cuns) Fruff Zouff Onderella Right Ranger, Tesla / July 10-13 / Pruor. Okla . SOUTH TEXES ROCK FEST: Queensryche, Skid Row, Pretty Boy Roud, Tesla Doldken, LA Guns, Faster Pussurat, Helix, Dzz Hnozz, the Godz, Firehouse, Jackyl / July 11-13 / Boerne, Texas . RLL G000 MUSIC FFSTIVRI - Phil Lesh & Friends Illidespread Panic, Gov't Mule, Michael Susan Tedeschi / July 11-13 / Marvin's Mountainton, Masontown, III. va . FOGEFFFST: Stone Temple Blots, Linkin Park, Sam Roberts Band, the Bravery, Ashes Divide, Attack in Black, Arkells, the Coast, Creature, the Flatliners, Hostage Life, Moderobous Moderonids, the Sterenhoax, Sweet Thing, USS / July 12 / Commovious Back Toronto e DITEN-FORK MUSIC FESTIVEL: Dinosaur in Jarvis Cocker, Ghost and Rae, Mission of Burma, Rnimal Collective. Spiritualized, M Ward, Vampire Weekend, # / July 18-20 / Union Park Chicago & MILE KIGK MUSIC FESTIVAL: Dave Matthews Band, Tom Petty & the Hearthreakers. John Mayer, the Black Crowes, D.R.R., Michael Franti & Spearhead / July 19-20 / Dick's Sporting Goods Park. Commerce City, Colo. • 10,000 LAKES FESTIVAL: Phil Lesh & Friends, the Flaming Ups, Michael Franti & Spearhead George Clinton & Par-Nament Funkadelic Leftover Salmon, Slightly Stooped / July 23-26 / Soo Pass Ranch, Detroit Lakes Minn a CODITOL KILL BLOCK DOOTY-Vampire Weekend, Les Savy Fav, the Kold Steady, Girl Talk, Chromeo, Rimus Dawson, the Dodos, U.S.E., Jay Reatard Darker Mu Love Skimbo / July 25-26 / Eapitol Hill, Seattle . GATHERING OF THE VIBES: Phil Lesh & Friends the Black Crowes Sam Bush Band, Derek Trucks & Susan Todoschi the Beville Brothers Zappa Plays Zappa / July 31-Rug. 3 / Spaside Park . LOLLRPRLOGZR: Rarinhoad Bano Bnainst the Marhine Nine Inch Nails, Hange West / Aug 1-3 / Grant Park, Chicago • REWPORT FOLK FESTIVAL: Jimmy Buffett, the Black Crowes, Eat Power, Jakob Dulan, the Avett Brothers, Levon Helm, She & Him, Calexico / Rug. 1-3 / Fort Adams State Park Dewnort DI COLL DOINTS HIGH THISIT & ODTS FESTIVAL: Radiohead, Jack Johnson, Underworld, Hings of Leon, Eat Power, the Agots, the New Pornographers, Girl Talk / Rug, B-10 / L/berty State Park, Jersey City, R.J. SUMMER SONIC: Coldolau, the Verve. the Sex Pistols, the Prodigu, Alicia Heys, Fatboy Slim, Paul Weller, Devo. the Jesus and Mary Chain, Panic at the Disco, New Found Clory / Rug 9-10 / Japan • VIRGIN MOBILE FESTI-VRL: Foo Fighters, Jack Johnson, Hanue West, Nine Inch Nalls, Stone Temple Pilots / Rug. 9-10 / Pimlico Race Course, Baltimore . REROING RND LEEDS FESTIVALS: Rage Against the Machine, Metallica, the Willers / Rup. 22-24 / Alternates between the two UH sites . BUMBERSHOOT MUSIC & RATS FESTIVAL: Beck. Stone Temple Pilots, Lucinda Hilliams Belo Fase Incrid@irbaelson, Jakob Dylan, Del Tha Funky Homosapien / Ruo 30-Sept. 1 / Citu Center Souttle e VIRGIO FESTIVAL-TORONTO: Foo Fighters, Dasis, Bloc Partu. Wintersleep, Constantines Spiritualized, Paul Wetler, Stereophonics, the Weakerthans, the Pigeon Detectives / Sept. 6-7 / Toronto Island Park . RUSTIN CITY LIMITS MUSIC FESTIVAL: foo Fighters Robert Plant and Rison Krauss, Beck, Manu Chao, John Fogerty, David Byrne, the Raconteurs, the Mars Volta, Gnarls Barkley, Conor Oberst & the Mustic Valley Band / Sept 26-28 / West Virginia Wild and Wonderful

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the summer preview

Top Five Treks To See

While all the attention is focused on the superstar megatreks, there are always some tours that rise up and makes a lasting impression. These "sleeper" tours can take place at any level, indoors or out, clubs, arenas, theaters, ballrooms or amphitheaters. Basically, we're talking about tours somewhat under mainstream radar in the spring that, come August, will be ubiquitous in the blogosphere and in the shared consciousness of the live-music fan universe.

By their very nature they're difficult to predict, but we'll make a run at it here.

A revitalized R.E.M. is enjoying its best ticket sales in years in the wake of the band's well-re-

ceived "Accelerate" album, With Modest Mouse and the National supporting in North America, the tour, which began Memorial Day weekend in Vancouver, plays a wide range of venues before heading to Europe. Early signs point to big success. "Our first-day sales were better than what we ended up with on

the last tour," R.E.M.'s longtime agent Buck Williams says. "There's a lot going on sale right now, and we're [at] 8,000-12,000 tickets almost everywhere.

Asked why the uptick, Williams credits the new record and renewed vigor from the band. "They've gotten substantial airplay, and we haven't been getting that in the U.S.," Williams says. "The band is proud of this record and they're playing a lot of it on tour. Promoters have noticed the hand's enthusi-

asm. "People are excited about R.E.M. because R.E.M. is excited about R.E.M." says indie promoter Seth Hurwitz, who has R.E.M. booked June 11 at the Merriweather Post Pavilion in Columbia Md

Williams says the band will return to North America in the fall for more shows, including New Orleans' Voodoo Fest in October

The Surell Season

The Swell Season concept-Irish singer/songwriter Glen Hansard and Czech singer/pianist Marketa Irgova-initially was born from a 2006 alburn, later capturing a broad audience via the 2007 film "Once." (The duo won this year's best song Academy Award for "Falling Slowly.") This unlikely combination has been booked into such major festivals as Coachella and Bonnaroo and selling tickets on its own at the theater level.

Hurwitz says Swell Season sold out Baltimore's Meyerhoff Symphony Hall for May 17 at 2.300 seats in three days. "We've always done real well with the movie stuff [like "O Brother, Where Art Thou?"] and 'Buena Vista Social Club," "he says, "People feel it's something special and temporary they can only catch now. All Hedrick is the Swell Season's responsi-

ble agent at the Agency Group and says the act will wrap up its current run in June, then will go back out around the Austin City Limits Festival in September, including two nights at the Greek Theatre in Los Angeles.

ert Plant And Alison Krauss Another one of those "catch it while you can"

tours is the pairing of Led Zeppelin frontman Robert Plant with bluegrass darling Alison Krauss, a combination that led to the popular "Raising Sand" album last year.

The pair began headlining theaters and arenas in April at a sellout pace, and agent Dan

Welner at Paradism stresses that the tour is more fully realized than simply Krauss and Plant. "The album is more than a 'project' or 'collaboration,' "

Weiner says, "They are a band, and hopefully will want to record again

and continue touring." After U.K./European dates in May, the tour returns to U.S. soil

in June for more arenas, theaters. amphitheaters and Bonnaroo. The first leg of the tour wraps July 19 in Nashville, but now it looks like it will continue. "Plant/Krauss have confirmed two festivals between late September and October, and I hope they will consider others," Weiner says.

Coheed And Cambria

While prog rock act Coheed and Cambria has merizing fans in one configuration or another for more than a decade, it continues to build an audience and gain momentum.

The act is playing festivals, ballrooms and theaters before heading overseas for a European festival run in June. "They are incredibly gifted musicians, who can write great songs and really deliver that arena-level rock sound their audience is thirsty for," says Kirk Sommer, the band's agent at William Morris. "The team is working very diligently to break new ground, expose them to new masses and grow them out of the large theater/ small hall business they are accustomed to."

The band will perform at A-level festivals in Europe in June and then will headline at Summerstage in Milwaukee upon return. And the group's agent hints at something big to come. The rest of our summer plans will be determined shortly, as we are planning something very special for our fans in the fall." Sommer says.

Doors Down It's a "meat and potatoes" rock bill built for sum

mer. 3 Doors Down, Staind and Hinder will begin July 8 in St. Louis and wrap Sept. 9 in West Palm Beach, Fla., as one of Live Nation's sturdiest rock packages of the summer. Boasting three acts with headlining experience on the bill, tickets are still priced at \$45-\$75 in the sheds, with all lawn tickets at \$25

All three acts are booked by Ken Fermaglich at the Agency Group. Wrigley's Extra Fruit Sensation gum will sponsor the tour, adding some useful promotional juice. The show is part of Live Nation's successful four-pack lawn promotion at most sheds, with four tickets for the price of three. At about 40 shows, if this tour takes off, it could well be a top 25 contender.

"Our promoters have been working with 3 Doors Down since 2000," Live Nation senior VP of amphitheater and arena programming Ryan McElrath says. "They never fail to deliver an incredible live show to their fans."



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Some of the most solid names in the touring business will be out this summer; the industru is hopeful that dollars and attendance will rebound

from double-digit decreases in 2007. ¶ With some 70% of all touring activity, summer is make-orbreak time for the live business, now the primaru revenue generator for acts and the music industry alike. And the summer of 2008 will showcase a changing landscape, particularly in North America, where a burgeoning major-festival scene, an amphitheater business seeking revitalization, a vibrant small-venue circuit and a tight economu will all play critical roles. 9 On the positive side, a roster of all-stars and promising rookies will climb on tour buses this summer. But, given the strength of the touring schedule, if a rebound doesn't take place, the implications would not be good.

On paper, it's a sellout summer: Tom Petty, limmy Buffett, Dave Matthews Band, the Eagles, Neil Diamond, Coldplay, the Police, Bon Jovi, Bruce Springsteen, Fric Clanton, Radiohead, Celine Dion, Rod Stewart, Kenny Chesney, Tim McGraw, Rascal Flatts and Toby Keith are only a few of the acts touring this summer (see list, page 32)

Festival lineups are exploding with big-name talent and showcasing a promising crop of newcomers. Live Nation promoters are touting the best amphitheater summer in years. AEG Live is bullish on its offerings in a wide range of venues, and the live business in Canada and Europe has been solid as a rock for several years.

"Not taking into account what's happening with the economy and the effect it's going to have, it's starting to feel like it should be a good summer." AEG Live CEO Randy Phillips says. "There are a lot of great acts out, and certainly for the festival business there's a ton of great headliners."

So will it all be enough to reverse last year's doubledigit decline in dollars and attendance? Many of those who make their living in this business believe it will be, but are predictable in their cautious optimism.

"It looks like it should be a good summer," C3 Presents partner Charlie Walker says. "The amphitheaters look strong, there's some great stuff playing arenas, so generally it looks pretty healthy."

Of course, springtime optimism in many cases turns to autumn teeth-grinding, "We'll see how it shakes out at the end of the year," Walker says. "We all do pretty well at the beginning of the year, but around October it gets harder to sell tickets. So far, so good."

Shed Survival

Nothing will tell the tale of summer '08 like the amphitheater season, and Live Nation is high on it. "I believe it's the summer of dreams," says Jason Garner. CEO of North American music for Live Nation, the world's largest promoter. "It's that summer we're all going to look back on and say. 'What a magical amphitheater year 2008 was.' I'm not a cheerleader, but we're pretty darn excited about the year."

The lineup represents an opportunity for the amphitheater as a venue to reclaim favor with the North American concertgoer. With more than 40 sheds in its portfolio, Live Nation owns and/or operates the vast majority of these venues.

Even so, the company says it produces just as many arena shows (1,000) as amphitheater shows, along with about 6,000 shows annually in smaller venues. Still, it's widely considered that much of Live Nation's success in a given year-or lack thereof-hinges on

In general, amphitheater concert attendance has







declined in recent years, posting a year-over-year increase in attendance and gross just once in the past five years-2006's record-breaking touring year, according to Billboard Boxscore. The decline has been steady; average per-show attendance for amphitheaters was 7.741 in 2007, compared with 9.325 in 1998.

Most amphitheaters have a capacity of 15,000 or more, and when the profitability of shows for Live Nation owes much to per capita spending on ancillary spending, a 2,000-plus reduction in heads is more than meaningful.

With only one-third of their capacity in the more valuable reserved seating category, sheds' gross potential is lower than in arenas, so the promoter must pay a higher guarantee or percentage of ticket sales to entice upper-echelon acts to play these venues. Profitability in this razor thin margin largely depends on traffic.

But right now, optimism reigns supreme in the Live Nation camp, even if its public company status prevents it from predicting a profitable year. The company claims to have streamlined operations at sheds to make them more efficient, and Garner says 2007 was the best year in several for Live Nation amphitheaters.

Even with this list of talent, much depends on the deale Live Nation has struck and the resulting ticket prices. But Garner is more than optimistic. "There are some hallowed names on that list and it's an honor to be hosting them," he says, "When you look at that list, you see some regular touring artists that are out there, and there's also a group of artists who clearly looks like they woke up and said, 'I want to go out and play for my fans,' put a short run together, booked some amphitheaters and festivals, and came out and decided to play." Others are less enthusiastic, or perhaps more re-

alistic. "The summer business has pretty much set-

tled into a predictable pattern and if that's what your expectations are, you deal with it accordingly," says independent promoter Seth Hurwitz, whose I.M.P. in Washington, D.C., books and operates the Merriweather Post Pavilion in Columbia, Md. "It's not a boom summer, it's not a bust summer, it's just the same old thing: The shows that are supposed to do well do well and the ones that aren't don't."

Previous Live Nation incarnations SFX and Clear Channel Entertainment adopted what critics called a buy anything that moves" posture in locking up the summer business, cramming amphitheater seasons with 30-plus shows and drawing criticism for saturating the market and putting some acts in venues too big for their drawing power. That strategy has changed. Garner cave

"Last year we started the process of trying to be more selective, trying to make sure if we were going to reach for a smaller show that wasn't going to sell the majority of the capacity of the amphitheater, we were very careful on the deal-making of those shows," Garner says. "Nothing's changed. We're continuing to be se-

TEPHEN MALKMUS & THE JICK5 take the stage during the second day of the 2008 April 25-27 at the Empir Polo Field in Indio, Calif

lective, smart and prudent about the way we're programming our amphitheaters."

As a result, show counts were down by more than 100 for the overall shed business, probably more so for Live Nation sheds, and the industry took notice. "As much as I hate to give them any credit. I think the Live Nation edict of doing less shows has definitely

belped us all," Hurwitz says.

The quality of artists touring could reverse that trend slightly in 2008, Garner says. "Whereas last year there was a handful of superstar artists on an amphitheater calendar, this year it's much larger than that," he says, "Show count is a market-by-market thing, but clearly on that core 20 shows per yenue. we certainly have a lot more superstars in that 20 than we would have last year."

Merriweather will host a similar number of shows as last year, Hurwitz says, "I never judge it by the number of shows. I judge it by how each show is doing." he says, "I'd rather have 10 shows that sell out than 20 that do half that. The days of getting away with simply booking a bunch of shows are long, long gone,"

SHEDDING
NUMBERS
Attendance, Gross
Trending Down At Amphitheaters

1996

TEAR	NUMBER OF SHOWS	68055	ATTENDANCE (ANG. PER SHOW)
2003	1,912	\$535,362,446	15,514,927 (8,114)
2004	1,645	\$493,392,641	13,579,726 (8,255)
2005	1,693	\$482,870,667	13,201,206 (7,797)
2006	1,719	\$541,326,022	14,199,275 (8,260)
2007	1,602	\$475,814,359	12,401,741 (7,741)
10 Upare	: Ann		

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Are Fests The New Sheds?

What will really change the summer landscape in 2008 is the explosion of new festivals, a trend that began earlier in the millennium with the huge success of the Coachella (Indio, Calif.) and Bonnaroo (Manchester, Tenn.) events and resulted in the announcement of more than a dozen major lineups since.

The trend is providing a wealth of options for artists, particularly on the developmental side of the business, But major headliners are also taking advantage of the opportunity (see story, page 35).

"The festival circuit is the new amphitheater circuit," Hurwitz says. "The big, big acts have somewhere to play besides amphitheaters that is not as challenging as a stadium "

Garner does not see a festival circuit replacing a shed circuit. "What we're seeing is artists picking and choosing great plays," he says, "What artists are doing is looking at the entire U.S., saying, 'I'll play two or three festivals, 15-18 amphitheaters and have a nice little tour."

"Bands can go out and pick their spots," says C3 Presents' Walker, whose company produces Lollapalooza in Chicago and the Austin City Limits Music Festival in Austin, "If an act is strong in some markets, they can go headline shows. If there is a weaker area of the country where maybe they're not as strong, they can pick up a festival and maybe grow some new fans."

Phillips says that theory is fine if it works out geographically. "That's easier said than done, because you're making the assumption in the weaker markets that there's actually a festival to replace the headlining date," he says.

AEG Live, Live Nation's closest rival, is producing 2008 concerts and tours by Neil Diamond, Celine Dion, Bon Jovi, Kenny Chesney, the Eagles and others. The subsidiary of sports and entertainment firm Anschutz Entertainment Group subscribes primarily to an indoor venue model, except for its role in such festivals as the New Orleans Jazz & Heritage Festival and Coachella, This year the company launched three new major festivals in Rothbury (Michigan), Mile High (Denver) and All Points West (Jersey City, N.J.). For its part, Live Nation launched only one. Pemberton in Western Canada.

"One of the reasons why Live Nation has been late to the party in the North American festival business is because their promoters who oversee the amphitheaters have been reluctant to use up as many headlining acts as it takes to put a festival together," Phillips says. "So in that regard. the growth of the festival business has been an issue."

Whether a festival play hurts a stand-alone performance in a market depends on who you're asking. "In some



markets an artist will view it as an 'either/or' scenario, but the good news is we own over 40 amphitheaters Garner says, "It's about the right play for the market at the right time. There's enough business to go around for everybody, and this summer is proving there is the right mix of festivals and amphitheaters. And in a market where neither exists, the artist can play an arena, and at the end of the day you end up with the right tour for the artist."

While all types of venues compete for headliners. when it comes to acts and consumers, choice is good. "If you're a broad-based music fan, clearly the festival offers you a better value if you want to go knock down 30 bands in a weekend or however many you can squeeze in and watch," Walker says. "That's definitely the best way to go as far as the economics work."

'At the

end of the

day you end up with the

right tour for the

-JASON GARNER.

LIVE NATION

Festivals have long been the driving force of the summer live business in Europe, where no structured amphitheater network exists. During summer in Europe, the feetival is king

Herman Schueremans, president of Live Nation's Belgium operation and overseer of Euro fests, says festivals do well because they satisfy a variety of needs, including value to consumer and big audiences for artists, He says the four-day Rock Werchter festival July 3-6 in Werchter, Belgium, is headed to yet another sellout with Chemical Brothers, Lenny Kravitz, R.E.M., Mika, Jay-Z. Ben Harper, Kings of Leon, Gnarls Barkley, the Raconteurs, Beck, Grinderman and others, Often for major headlining acts that play arenas or

amphitheaters in the States-the Police, Bon Jovi and Bruce Springsteen & the E Street Band among them this year-stadiums are sellouts in Europe. Such is the case in Scandinavia, which is primed for a "fantastic summer," according to Thomas Johansson, Stockholm-based chairman of international music for Live Nation

Iron Maiden stadium dates will move 230,000 tickets, according to Johansson, and Springsteen sold out 280,000 tickets to six stadium sbows in an hour. Metallica sold out at 22,000 tickets in Bergen, Norway. "That's a record for that city," Johansson says, "Bergen is 1,100 years old, so that's a good record."

The region is also enjoying big sales with Celine Dion, Foo Fighters, Rod Stewart, Jay-Z. John Fogerty, Mark Knopfler, Bob Dylan and the Eagles.

Asked if the weakened American dollar had an imnact on the European live business. Schueremans replies, "Yes, all Americans want to tour Europe too soon and too often." The Belgium-based promoter says

he's seeing the "first signs of an overheated market." "We keep telling managers and agents that ticket prices can't keep growing," Schueremans says. "We should freeze them now in order to keep our market healthy."

Smaller Venues

Among the major promoters, smaller venues have experienced a similar if quieter boom as festivals. AEC Live has focused on more intimate venues like its Nokia rooms in New York and Los Angeles, and Live Nation has kept

on expanding its Fillmore and House of Blues brands. "That continues to be a growing segment for both us and the industry," Garner says. "People get exposed to more and more music in these venues, there are more and more bands that can sell out that 1,000- to 3,000-

capacity space, and we're certainly dedicated to it." Hurwitz, who owns the 9:30 Club in Washington, D.C., says, "The club business is still good, but it's not packed to the brim like it once was. Shows that used to sell out are now doing 900 out of 1,200, which is noth-

ing to complain about. But it's not going berserk like it was there for a while. I wouldn't call it suffering, but the public certainly picks and chooses a little more. For the industry at large, the wild card remains the economy. "I read the paper, I understand the economy's

not in the best shape." C3's Walker says, "I just drove by a gas station and saw that price, but it hasn't translated into a lack of attendance for us yet. So, while there are a wealth of blockbuster acts on the

road, blockhuster ticket prices may be hard to swallow in an iffy economy. And if the touring industry suffers another decline in attendance and dollars, artists and the business will have to re-examine the concert stage's status as music's golden goose.

WIRED IN Top Online Resources For **Touring Artists** And Their Handlers

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Lets members request that a band tour their city, allowing artists to see which

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buying ringtones or other mobile content of participating artists with a link to win a free ticket to the show, sent via mobile ticketion

Provides mobile ticket services that combine sending unique codes to mobile phones with a special reader in-

stalled at the venue.

Manages text-messaging campaigns for concerts, including performance schedules, promotions, news updates and, in some cases, a vote for the encore.

and Twitter updates while at the show

for others to see. Also partners with

events like Coachella to host live cover-

Members select the upcoming show

scheduled for their area and submit the

songs they hope to hear while there.

age, news and video.

During The Show/Tour After The Show While a band is on tour, and sometimes Check out what you missed. These

even onstage, these sites and services companies offer rebroadcasts. help artists and fans communicate. AT&T BLUE ROOM

Members share mobile-phone photos

sets from such events as Coachella

and the New Orleans lavy & Heritage Festival, Investing heavily in search advertising to link fans seek-Ing artist information to related Blue

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IRON MAIDEN

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IRON MEN

AFTER THREE DECADES, IRON MAIDEN IS GOING STRONG AS THE PEOPLE'S METAL BAND

BY PAUL SEXTON

It all began, like many of the key moments in the Iron Maiden story, in the pub. The principle of inspiration via lubrication is terribly British-and terribly Maiden. The enduring story of a true rock family begins in east London as long ago as Christmas 1975, when bassist Steve "Harry" Harris assembled the band's fledgling lineup. Even its very first gig, a few months later, took place in a spit-and-sawdust

"local," the Cart & Horses in Stratford, in the East End. Seventy million albums later. Iron Maiden can still claim to be the people's band. Or it would if it had any inclination to play famous, which it certainly doesn't, Just

watch the act after a typical night on the road, such as the current, record-smashing Somewhere Back in Time world tour, playing to tens of thousands of people per night.

"We always stay in hotels in the center of town," says Rod Smallwood, director of Phantom Music, the management company that represents the band. "We don't carry personal security, and after a show, the band will just walk to the nearest Irish pub. It'll be full of fans, and it'll be great. There's no, 'How dare you come over here and talk to us? We're the band.'

When Iron Maiden launched the Somewhere Back in Time trek Feb. 1 in Mumbai, India, the set list and stage show would have struck a chord in the memory of longtime fans. Both echoed a legendary four-night stand by the band in 1984 in Long Beach, Calif., that was captured on the album "Live After Death," released the following year.

This year, the band released an expanded DVD of those shows, also titled "Live After Death," which has hit No. 1 on video charts worldwide, according to the band's management. On May 12, via EMI worldwide (and one day later via New Door UMe in North America), Iron Maiden will introduce new

fans to its greatest hits from the '80s with the compilation "Somewhere Back in Time. And on May 21, Maiden will open a North American sum-

mer tour at the Verizon Wireless Amphitheater in San Antonio. When tickets for the 2008 tour went on sale, it soon became obvious that Maiden was heading for a new personal best. The 42,000-capacity Palmeiras Stadium in São Paulo, Brazil, sold out in a week; its first visit to Colombia produced the fastest first-day sales of any music event in the country's history, according to Phantom Music; 125,000 tickets for shows on the upcoming Scandinavian leg disappeared in two hours; and so it goes on.

What's more, Maiden has adapted an old adage. In its case, the band that flies together stays together. For 23 shows in 45 days in 10 countries, the first leg of Somewhere Back in Time had the act creating its own friendly skies across the South-

ern Hemisphere. Ed Force One, the customized Iron Maiden plane named

for Eddie, the band's beloved "mascot," carries the band, the 50-man crew, 12 tons of equipment and the entire stage set. Among the pilots is the man who fronts that very stage: Astraeus Airline Captain and Iron Maiden lead vocalist Bruce Dickinson. Not a bad "day job" for something that started out with "a trial lesson for 35 bucks" on holiday in Florida.

"We did 170,000 tickets in a week and flew over 4,000 miles," Smallwood recalls of one phase of the tour, "What a week, If that isn't fun, you're not alive."

In every corner of the Iron Maiden camp, you find people who've been part of its family for 25 years and more, many who've been with the band since it started its lifelong association with EM1 Records in 1979 continued on >>p50

CONGRATULATIONS ON 1130 KILLER SHOWS (AND WOLLONGONG!) FROM 1980 TO 2008 AND BEYOND





from >>p50

with each other," Dickinson says, "It's a family in the true sense of the word

EMI Records U.K. head of press William Luff senses greater latter-day media acknowledgement of the band's worth. There's been an interesting shift in attitudes over the past five years in the U.K.," he says, "Obviously, mainstream radio and TV are still reluctant to give them daytime exposure but their profile and stature has steadily grown. The derisive attitude of old seems to have been replaced by a real appreciation of Iron Maiden's significance."

Elsewhere, heavyweight news media from CNN and Fox News to Channel Nine (Australia) and Globo (Brazil) have provided mainstream coverage of the blockbuster 2008 tour and the band's headline-grabbing arrivals in its own plane.

"A lot of it is the consistency of the band over the whole 30 years, so you've almost got a snowball effect," says Taylor, who says he has a schedule of Maiden releases stretching to 2012. "It's about as busy as you could possibly get," he says with a smile.

A new studio album will come in 2010, says Dickinson, who is hardly taking it easy before the second leg of the tour puts him back onstage and on the flight deck

Following the release of compilation "Somewhere Back in Time," Dickinson on May 17 will fly Ed Force One, containing the band and VIPs, into the Cannes Film Festival for a screening of the supernatural thriller "Chemical Wedding," to be released theatrically in early summer in the United Kingdom. Co-written by Dickinson, it stars Simon Callow as Professor Haddo, a reincarnated Aleister Crowley.

The ethos of Iron Maiden has not changed in more than 30 years, "We've always believed the whole idea of touring is to give fans good value for their money," Taylor says, "So yes, I'm sure we could double our ticket prices, but the name of the game hasn't been making money. It's been building up fans and giving them what they want."





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The band re-signed with EMI last December, and London-based senior VP of international marketing Mike Allen says working with the Maiden tasm is 'one of the greatest pleasures of life at EMI. Their unwavering sense of purpose, refusal to compromise creatively and genuine sense of team spirit are there to be admired and eniowed."

Steve Laz, who runs the Iron Maiden fan club, turned his own fandom into a career. "I used to go to school with Steve Harris and we became really good friends from the age of 11," he says. "I became a huge fan of the band in 1976 in the unsigned days. I took over the fan Club in 1997 and the membership continues to grow

BRUCE DICKISSON INDOS

and grow. We have members who join up their newborn babies, right up to a 76-year-old English lady who lives in Spain. Me and my wife. Sue, also run the online shop, Eddie's Megastore." After appearing on EM's "Metal for Muthas" compilation, re-

After appearing on EMI's "Metal for Muthas" compilation, released late in 1979 to capitalize on what Sounds writer Geoff Barton had termed "the new wave of British heavy metal," Maiden's first single for the label was "Running Free," a top 40 hit in February 1980.

Garry Bushell, an early fan of the band who later wrote about Maiden for the U.K. music weekly Sounds, recalls: "To most of the music press, with the exception of Sounds, Maiden were an aberation, and as such were to be ignored or written off as musical throwbacks. When neither tactic worked, they were redefined as 'post-punk' metal. Wrong again."

Rock journalist Mick Wall adds: "The original late: '70s, socalled anti-rock punks always talked about never selling out. How ironic, then, that it was an uncool heavy metal band from the same era that actually put that philosophy into practice to such devastatine effect."

In 1979. Smallwood and business partner Andy Taylor, friends since their Cambridge University days, formed Sanctuary (named after an early Maiden song) as the band's management company. The pair would become figureheads of the biggest independent record company in the world, leaving in 2006, shortly before Sanctuary was substrumed into Iniversal Music Group.

Maiden went with Smallwood and Taylor to Phantom Music, and the longtime business partners are enjoying a different kind of sanctuary, "I exited with the band, and that's what I want to do anyway," Smallwood says. "For me it's all about Maiden, so I'm on the road thinking about what Eddie does next. Same as the "80s"

A mid various early personnel changes, original vocalist Paul D'anno fronted the band's first two EM laburus. A self-titled 1980 debut hit the U.K. top five, and 1981's "Killers" reached No. 12, as Maiden charted a number of top 40 singles with little mainstream support.

Dickinson's arrival as Dranno's replacement coincided with the group's ascension to Britain's rock elite. After "Run to the Hills" became its first domestic top 10 single early in 1982, "The Number of the Beast" debuted atop the album chart.

Maiden celebrated with the Beast on the Road tour, spending six months on the U.S. leg alone. Eddie, by now, was in audacious form. He appeared onstage, 12 feet tall, brandishing a model of the bitten-off head of renowed bat-botherer Ozzy Osbourne.

Every Malden studio album since has gone at least top 10 in the United Kingdom, with "Seventh Son of Seventh Son of Seventh Son of Seventh Son ("1988) and "Fear of the Dark" (1992) going all the way to No. 1. In the United States, "Beast" was the first of five consecutive platinum-certified albums in the "30s.

At retail and in ticket sales, the band's

U.S. track record had much in common with that at home: maximum achievement from minimum exposure, certainly as far as mainstream radio and TV acceptance was concerned.

"We never had radio," Smallwood says.
"A lot of people listen to radio in the car,
and if you put Maiden on you're going to
hit something."

Dickinson adds, "Maiden's stuff was like being in a boxing match, so that's why it was always difficult [at U.S. radio]. But of course kids loved it, so they adopted the band in significant numbers."

Nevertheless, there were radio supporters. Tommy Nast, former publisher of radio tipsheet the Album Network and now a music, media and marketing consultant, recalls, Having been ano air personality and music director in upstate New York in 1980, I was fortunate to have played many of their songs and promoted their shows, and I saw their power firsthand.

"Rod Smallwood was such a driving force behind their success, with the passion he put into every aspect of the band and what

it stood for, he adds.

Captiol Records ARE executive Bruce Ravid's first experience of Maiden was at a Hamburg gig, prior to the U.S release of "Killers." They played a great show, and I remember getting into their van for the return to the hotel, he says. "The guys were reading books and listening to Frank Zappa."
They were first reartly Osan dwere always

the perfectionists who were passionate about heavy metal, but also very well-rounded as people."
Walter Lee, head of sales at Capitol during that period, recalls that Smallwood "very kindly explained everything to all of us. Unfortunately, not being accustomed to his account welding the properties of the properties o

Maiden's first album of the Nielsen SoundScan era, 1992's "Fear of the Dark," is substantially its biggest in America, with sales of 438,000. It's followed by 307,000 for "Brave New World" (2000)

The 2000s have seen Maiden playing to its strengths, empowered by maturity. "The longevity of the band now is based on knowing what we have to do, but also we've grown up continued on >>p\$2



OF EDDIE

ENIGMATIC MASCOT

Eddle, the group's omnipresent, psychotic mascot, has adomed just about every piece of artwork and live set since the group's earliest days on EMI.

itest days on EMI.
"Their partner in crime, Eddie, is one of the best-known music brands in the world," EMI U.K. marketing manager Paul Fletcher says.

"Eddle came from the fact that the band were very shy," Iron Malden manager Rod Smallwood says, "so we went out and invented a character which stood for the band. We were careful to keep It enligantle, You've always got somebody saying, "Can we have Eddle on the radio ada?" Not—he hasn't got a voice. He comes in different shapes and sizes, be can be ethereal, savage; he's always furny and he's always on your side. He's been a lot of fur to work with."

British music journalist Garry Bushell, an early fan of the band, recalls that Eddie had modest beginnings.

"The lighting technician Dave 'Lights' Beasley hit on the idea," he recalk: "He built a backdrop with the band's logo painted on it in gold and added a face mask stolen from a local art college. Dave put light builts round the edges and, during the set-closer, used a fish tank air pump to beich blood through the mouth."

Former EMI executive Rupert Perry says,
"When Rod was 'working us' at Capitol
Records, myself and [A&R head] Bruce Ravid
persuaded him to come into the

Tower dressed as Eddle, He went to all 13 floors, and more importantly, he burst into the weekly marketing meeting. There's a photo of Rod about to axe the head of marketing. From then on, every person in the building knew who Iron Maiden was."

-Paul Sexton

Shy itself, iron Maiden marcot Eddle (above) and as stage prop (left) helped build the brand.

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FRONTMAN BRUCE DICKINSON TALKS ABOUT IRON MAIDEN'S HISTORY AND NEW HIGH POINTS of 1981, some two years after the band started its enduring relationship with EMI Records. ** He had viewed the group's early emergence from a ringside seat as lead singer with Samson, another of the bands in what the rock press dubbed "the new wave of British heavy metal.** Since then, he has been not only Iron Maiden's definitive lead singer, but an author, sportsman, a solo artist for five years in the 1990s, a radio DJ and a pilot. ** In the middle of the most successful global tour of the band's career, he sat down with Billboard to discuss his, and Maiden's, life and times.



IRON MAIDEN

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you been of the band?

We effectively grew up together, musically, because I was in Samson, and all the hands were aware of everybody else, we all gioged together. It's fair to say Maiden had this momentum about them. It was like standing in front of a truck. They had that energy before they got the deal (with EMI).

But that took quite a while to build, didn't it?

It did, but a lot of that was Steve (Harris, bassist and founding member! trying to get the personnel right, trying to get the commitment from people. Once the deal was signed, the press leapt all over it. "Running Free" came out, and it cunningly snuck in under the radar of all the punk stuff. They must have had to restrain Steve, because he absolutely hated punk. The first album I*Iron Maiden * 1980) went to No. 4, which was an astonishing feat for a hand like that

I was in Samson; we were supposed to be going off on tour supnorting Maiden I got the date list and there were 50 or 60 shows right the way through Europe. I thought, "This is unbelievable." We were still scrabbling around trying to find gigs in Newbridge Memorial Hall in Gwent [Wales]. That fell through, we never did it, which in retrospect was probably a good thing Maiden came back, having made quite a serious dent in the U.S.

market, which they never expected.

Then, before your arrival, the band did "Killers" in 1981. I liked that more than the first album. It got sniffily received lin

the United Kingdom), because it wasn't very punk. They wanted Inroducer | Martin Birch for the first album and didn't think they could get him. The irony was, Martin had noticed the band and was like, "I'd love to work with them." Anyway, it did happen on the second album, and by then Adrian [Smith, guitarist] had joined and was writing, so really the sound of the band just matured massively

That was the album that really started to break them in America. and actually had a radio hit. "Wrathchild."

What were the circumstances of you replacing Paul Di'anne as lead singer?

Things with Paul hadn't been going terribly well, and they'd made the decision to get rid of him. So they came and took a neek at me Clive (Burr, Maiden's then-drummer) had been in Samson for three years, and "Killers" was being made at Zomba Studios [in northwest London], which back then was Morgan Studios. We were in Morgan, and Maiden were in the Istudiol opposite.

So we used to go to the pub and have a few beers and chat. I went over and listened to the Maiden record and Clive would come over and listen to ours

Had you looked across at the band and thought, "I could do that"?

Oh, I did that the first time I saw Maiden play, in Camden (north London at the Music Machine. It was like a four-act bill, we were supposed to be headlining and Maiden were third on the bill. They turned up and it was clearly their audience. Everybody left as soon as they'd finished.

I stood at the back watching and thought, *Christ, this is a great band. Imagine what I could do if I was singing with that band."

Were you cocky in those days? Absolutely, I had an unfeasible amount of balls. Rod Smallwood

offered me the chance of an audition, he didn't offer me the job. This was at Reading Festival.

Pino Sagliocco would like to congratulate for an astonishing career!

As well as Rod Smallwood, John Jackson and the whole team.

I would like to thank you on behalf of all the Spanish fans for all these great years. Looking forward to continue working with you for

many more years to come.





RAN MAIDEN



"I'm not going to be like the old guy. I'm going to have disagreements with Steve, because I've got some ideas about how I want to change things around. So if you don't want that, you'd better tell me now."

They asked me to learn three songs and I basically learned the lot, both albums.

both albums.

So we turned up to the rehearsal room and let rip. Steve picked up the phone and said, "Could we get him into a studio today?"

They were still doing gigs with Paul. The atmosphere was a bit down. When they came back from Sweden, we popped in the studio, recorded three songs and that was it. That was "job done." We all went out and got very drunk that night.

'My aim as a frontman is to shrink the venue, turn that football stadium into the world's smallest club.'

-BRUCE DICKINSON

It seems as though Malden developed a common cause because the band members were, and still are, outsiders.

We are still outsiders. We always will be, because that's our essential nature. I can't imagine what it would be like to go to vacuous showbiz parties. I'd be a nightmare. It's just not what we're about. The show's the thing. Everything you need to know about Iron Maiden is onstage.

So when you joined, you hit the ground running.

There was no transition. It was zero to 100 miles an hour in one stride.

That rush continued for five years, solid.

continued on >>p60

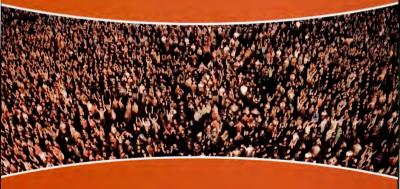
Already big in the limited Kingdom. IRON HALDEN'S first bendiftee performance at New York's Medicon Square Service in 1983 believed solelify the members' stature as it and in the States.

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IRAN MAIDEN

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ing telly, on "Tiswas," At the time, everything was so overwhelming. Some of it was, "Let's do this and see what happens."

But you were, and still are, regulars in the singles chart.

Oh, yeah, and if you listen to some of the singles we had out, some of them were pretty bloody good, quite catchy, like "Can I Play With Madness," People listen to the catalog and go. "Oh, it's Maiden, not a lot of melody." It's like, "Just a minute!" All of our songs are stuffed full of tunes.

You personally have always taken on challenges, whether it's fencing, broadcasting, being an author or being a pilot.

That's because I just have an insatiable curiosity about the nature of things, and I think the best way to find out about something is to try and do it. Flying



Itwas No. 1 album ["The Num- C.B.E. for that.

ber of the Beast," 1982], No. 1 tour, biggest thing

on the planet. I'd never done a gig outside the U.K. until I joined Maiden, Unless Inverness

[Scotland] counts. I'd probably only done 20 or

How did you develop your personal

It's one thing to project a confident air to the back of a club. It's another to do the same thing

in a theater, then an arena, and it's quite another

thing to do it in a festival. Before the days of cam-

era and side screens, you were just a little speck. It was a rapid learning curve.

shrink the venue, if you can, to turn that football

stadium into the world's smallest club. At least

you have to try. The essence of the Maiden expe-

rience is that we want to include everybody in it.

When "The Number of the Beast" hit No. 1

on the U.K. charts in April 1982, it knocked

Barbra Streisand's "Love Songs" off the top.

It was almost anti-establishment.

Yes, we had a bit of a history of that. With

My aim as a frontman is always to try and

30 gigs in my life.

stagecraft?

55,000

tans sav

John Jackson, Rod Smallwood

thank you from your friends at

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BRUCE DICKINSON PICKS HIS FAVORITE MAIDEN TRACKS

"RIME OF THE ANCIENT MARINER"

(from "Powerslave," 1984)

Because I can remember all the words and e a cup of tea in the middle. Steve [Harris] wrote the song and when he came up with it, I thought. 'This is fantastic.' because it tied together so much stuff that I was interested in. When it turned out to be 13 minutes with a whole dreamy chunk in the middle . . . I was amazed at how he'd précis'd the [Samuel Taylor Coleridge) poem. It's the closest thing you're going to get to an Iron Maiden symphony movement."

"MOONCHILD"

("Seventh Son of a Seventh Son," 1988) Because it's years since we played it and I'd forgotten-how good it was. It started out as art of what was going to be a story album. 'Moonchild' comes around to the film we're just doing, 'Chemical Wedding,' because one of [Aleister] Crowley's novels was called Moonchild ' about a reincarnated soul invested in a body created by ritual."

"RUN TO THE HILLS" ("The Number of the Beast," 1982)

We were working with Martin Birch, one of tile great rock producers of all time. He ght me a huge amount on that record about singing."

"THE NUMBER OF THE BEAST"

("The Number of the Beast," 1982)

The song that kicked off my career with the band. It was the more metal follow-up to 'Run to the Hills' and it was the source of all the controversy that people like to pump up about devil worship, all the usual nonsense.

PASCHENDALE" nce of Death," 2003)

ncy on this one. A very poignant about a tragic and hugely wasteary catastrophe Sound familiar? It was Adrian [Smith's] song, and when we did it live we really tried to make it theatrical.

with harbed wire and gunfire " -Paul Sexton

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BACK N TIME

TRACKING IRON MAIDEN'S TRAIL THROUGH THE YEARS

Here is a chronological tally of the albums that Iron Maiden has released in the United States during the past three decades.



"KILLERS" Release date: June 2, 1981 Label: Harvest



"FEAR OF THE DARK" Release date: May 26, 1992 Label: Epic



"MAIDEN JAPAN" Release date: Oct. 27, 1981 Label: Harvest



"A REAL LIVE ONE" Release date: April 6, 1993



"THE NUMBER OF THE BEAST" Release date: April 6, 1982 Label: Harvest



"A REAL DEAD ONE" Delease date: Nev 16 1993



"PIECE OF MIND" Release date: June 7, 1983 Label: Capitol



"THE X FACTOR" Release date: Oct. 24, 1995 Label: CMC International

Label: Capitol



"POWERSLAVE" Release date: Sept. 25, 1984 Label: Capitol



"VIRTUAL XI" Release date: April 7, 1998 Label: CMC International



"LIVE AFTER DEATH" Release date: Nov. 12, 1985



"BRAVE NEW WORLD" Release date: June 13, 2000



SOMEWHERE



Label: Portrait/Columbia "ROCK IN RIO"



RAN MAIDEN "SEVENTH SON OF A SEVENTH SON"



Release date: April 9, 2002 Label: Portrait/Columbia



"DANCE OF DEATH" Release date: Sept. 23, 2003 Label: Columbia



"NO PRAYER FOR THE DYING" Release date: Oct. 16, 1990 Label: Epic



"A MATTER OF LIFE AND DEATH" Release date: Sept. 19, 2006 Label: Sanctuary



"SOMEWHERE BACK IN TIME" Release date: May 13, 2008 Label: New Door UMe





wasn't on a list. It would be awfully good from the point of view of people writing about us if there was a plan, but there isn't.

The movie we're just doing ["Chemical Wedding"] stems from conversations in the pub with Julian Dovle [Dickinson's co-writer on the film and its director 15 years ago. As it happens, we're now having the most successful tour in the band's history, the band is a global phenomenon, and in the same year. we get to release a feature film, followed shortly afterwards by another feature film with a documentary, DVD, all the rest of it. Fucking hell. it looks like a plan. It's not. It's totally random.

So you're probably not very good at sitting around daydreaming

I'm very good at daydreaming. Ask any of my schoolteachers.

In the period when you were out of the hand (1993-1998) did your solo work fulfill you?

The reason I left Maiden was that I genuinely didn't know if I was getting that buzz anymore from doing new stuff. Nothing bad happened, there were no disagreements. The machine ran like clockwork and that's when I started to get really anter

Also, the cult status of the band meant that whatever you did, people would go, in a patronizing fashion, "Oh, nice effort," I didn't think they'd have any problem finding another singer, but their subsequent career path hit a few oily patches on the road.

My own career fell off a cliff, and I decided I'd have one go at completely reinventing [myself], so everybody thought I'd gone raving mad, and I came up with an album called "Skunkworks" [1996]. It got great reviews, but the record company wasn't sure.

Then I did a record called "The Chemical Wedding" [1998], which was digging really deep into territory I'd never been to before, but keeping a

I think it's fair to say it was a fairly groundbreaking album, did really well sales-wise and I could see myself having a successful global cottage industry as an artist. Clearly it was never going to rival Maiden. But at the same time, looking at Maiden, it was obvious something was going to crack.

How did you develop as an artist during

those sole years? I was a much deeper musician by the time I got

to "Chemical Wedding" than I ever was during the latter two or three albums with Maiden. I was much more serious about it. Roy Z. who was my producer and collaborator, said, "You've got to go back. You've done it, you've changed yourself around, it's worked. But the world needs Iron Maiden." And I thought, "It does," Then we had a meet-

ing, myself and Steve. He was a bit leery at first. His main thing was wanting to know, if I came back, that I wasn't going to leave again. I said, "Quite the contrary-if we glue it all back together again, we could do stuff that's better than we ever thought possible. It could be bigger than we ever dreamed of "

And that's pretty much the way it's turned out. It's a really exciting place to be at the moment



'The machine ran like clockwork, and that's when I started to get really antsy.'

-BRUCE DICKINSON

What's it like for young bands out there just starting up?

We were brought up in clubs. Then you had this transitional phase of bands who looked wonderful on the cover of Vogue, But now it's come full circle, and bands are doing their own little YouTube things, and everything's gone live in a

You've just got to go out and do it. There's nothing between you and the audience, and I see a whole generation of bands now that really have that ability.

big way, and it's all eye contact.

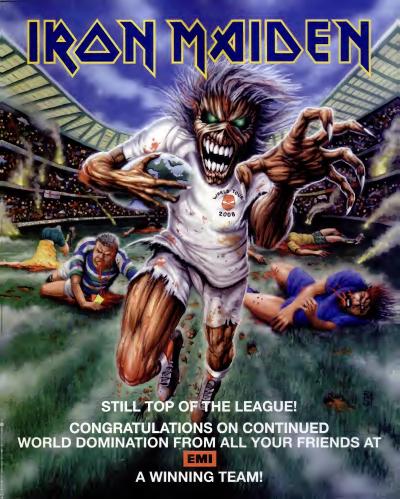
And the global numbers on your ticket sales, can you believe thore? When bands start out, the excitement level is

100% and the experience level is zero. Usually there's a trade-off, and by the time they finish their careers, their experience level is 100% and the excitement level is zero

We're in this situation now where the excitement is back up to 100%, but the experience is up there as well, so we can play these songs with all that experience backing us up.

So how would you compare Malden now with the group of, say, 25 years ago? The way we play the songs now is in many ways

more powerful, it's more under control. It's not like somebody running so fast that their legs are running away underneath them, which is kind of what it was like in the '80s. This is a mature runner now who knows the pace and has always got something in the tank for the sprint when it's appropriate. We've reached that sweet spot. - Daul Sexton



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Iron Maiden's upcoming release.
Somewhere Back in Time, "represents more than a retrospective of the band during the 80s.
The album—featuring 15 tracks from 1980 to 1989—is being presented to potential new fam as a high-quality Ward advantoad at ironmaiden.com. Listeners can play the compilation for free three times before it times out, and then purchase a digital rights management-free version if they desire.
"Somewhere Back in Time" is at the forefront of Iron Maiden's plan to enhance its digital presence. The album, which takes its name from the band's current global tour, will be released May 12 internationally by EMI Records and the following day in North America through New Door UMe.



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from >>p66

"The digital era has been an additional promotional tool for Maiden," co-manager Andy Taylor says. "It was hard for people to find out about them If either you didn't have a friend that listened to them or you didn't happen to come across them and go to a gig. The digital era has allowed a lot of people more access to their music."

Co-manager Rod Smallwood says that the idea of releasing "Somewhere" digitally 'came from Val Janes, who I stole from EMI: she was head of international marketing. Our [fans] like to have [product] in their hands, but with the [U.K.] singles charts being more and more dominated by downloads. we were

"Val's always working out ways for us to do things more effectively in the marketplace, and this came up in discussions

fectively in the marketplace, and this came up in dis with EMI. There's nothing new [on the album], it's for an introduction, for the gen-

album), it's for an introduction, for the general browser that's heard the name, to buy something simple that covers a period and hopefully will get drawn into it and buy the catalog."

Sarah Philp, who runs the Iron Maiden Web site, says it receives 9 million page impressions per month and 1.5 million visitors.

"That traffic is more akin to what we'd get the month of [a studio] album release," she says. "It's certainly a new high for when the band are on the road."

Taylor says the online merchandise shop does brisk business.
"We do a reasonable number of realtones and wallpaper, but
they're still quite small markets," he adds.

"We noticed that I non Maiden fans at their shows are predominantly in their 20s and 30s," Universal Music Enterprises VP of sales Steve Wengert says. "The [best-of] promotion is the first of its kind, to encourage new fans who use digital as their primary source for music to preview and purchase.

"To maintain long careers, bands have to continue to garner new fans. Iron Maiden continually look forward to embracing new technologies, without comprising their commitment to giving their longtime fans quality product."—Paul Sexton



'The best-of promotion is to encourage new fans who use digital as their primary source to preview and purchase.'

-STEVE WENGERT, UNIVERSAL MUSIC ENTERPRISES



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BACK

'LIVE AFTER DEATH' DVD REVISITS SEMINAL 1984 CONCERT

Iron Maiden has had many memorable nights on the world stage, but one of its almost 25 years later. In 1984, during the early

The following year, those shows were condensed and commemorated on the album "Live After Death." which hit No. 2 in the United Kingdom and was a platinum-selling top 20 record in America. Now, that occasion is celebrated again in the form of a double-

disc DVD, also titled "Live After Death," The set contains the 90minute Long Beach performance and part two of the "History of Iron Maiden," the continuation of a 2004 documentary, plus rare and archival material.

This includes the band's Rock in Rio appearance in 1985, the "Behind the Iron Curtain" and " 'Ello Texas' features and a selection of



MAIDEN'S 'Live After Death,' recorded in 1984 at the Long at for North America, where it is released by Columbia M

promo videos, artwork galleries, a tour program and other period collectibles. "It's a very specific era, and there's a charm to that DVD."

lead singer Bruce Dickinson says. "And not just the fact that we look so fucking young." Released by EMI worldwide, except in North America where it goes via Columbia Music Video/Sony BMG Video, the pack age has been another continent-straddling triumph. It entered the United Kingdom's Music DVD chart, com-

piled by the Official U.K. Charts Co., at No. 1 in February, and has been "No. 1 everywhere," Maiden manager Rod Smallwood says. U.S. sales are 35 000



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according to Nielsen SoundScan. Iron Maiden launched the 2008 Somewhere Back in Time world tour

Feb. 1 in Mumbai, India, with a spectacular stage show that incorporated many elements of that 1984 outing. Opening U.K. sales had "Live After Death" outperforming its nearest rival. Christina Aguilera's

nearest rival. Christina Aguilera's "Back to Basics: Live and Down," by 3-to-1, and outselling the rest of the top six combined. In Australia, the set went gold

on its first day, also hitting No. 1 on the music DVD charts in France, Italy, Sweden, Spain, New Zealand, Denmark and Finland. There were also top three debuts in Portugal, Norway and Ireland. In Germany, where DVD sales are factored into the main album chart, "Death" bowed at No. 10.

The 1984 concert was filmed toward the end of a yearlong tour that encompassed 193 shows in 21 countries, including 112 arena dates in North America to more than I million fans. Unusual for the era, it was shot

in 35mm, and the sound has been mixed into 5.1 surround sound by the band's current producer Kevin Shirley. The original stereo mix by Maiden's producer of that time. Martin Birch, is also available on the DVD.

"It's a seminal concert," Smallwood says. "It's still considered one of the great live rock albums and one of the first real quality concert videos. You hear the music and it still com-

The live footage has been largely unavailable since the original home video release that accompanied the album in 1985. Its

DVD revease has open requested by rans for years, but 5 mallwood says that the band wanted to wait until it was able to re-create aspects of that show in the new four and until it had gathered together the many and varied contemporaneous artifacts that now make it such an evocative snapshot of mid
808 Maiden.

The second part of the band history in



'There's charm to that

DVD, and not just the

fact that we look

the package continues the story begun on 2004's "The Early Days" DVD. Smallwood says that while Iron Maiden is always looking ahead, this retrospective is crucial, for professional and personal reasons.

"The whole 'History' DVD thing is, in a way, as much for the band as the fans, [so that] we've got a record of our career, with all the videos and pictures. It's for your kids. We're very conscious of heritage."

—Paul Sexton



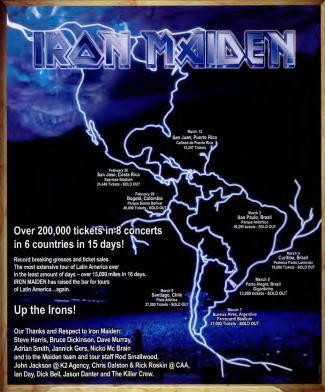
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SIMON SAYS

FORMER MAIDEN PUBLISHER RALPH SIMON RECALLS EARLY DAYS

Even for Iron Maiden, it all starts with a song, . And Ralph Simon, now chairman emeritus/founder of the Mobile Entertainment Forum (Americas), was the band's early publisher at Zomba Music. He remembers that the media-dubbed "new wave of British heavy metal" "was undoubtedly triggered by the emergence of Iron Maiden." Simon says, "In 1979, when I first met Steve Harris and Dave Murray, the two members that have played on every Maiden album, Steve's clear musical and narrative vision for the band and their fans was perfectly complemented by Rod Smallwood's wise managerial guidance and his ability to see Maiden becoming a worldwide, rather than simply a U.K., phenomenon. "I saw how Steve and Dave shaped the textural sound of the band together with producer Martin Birch, and Maiden's trajectory was accelerated with the addition of Bruce Dickinson and Adrian Smith. It was inevitable that they would emerge as one of the most invigorating forces in heavy metal."

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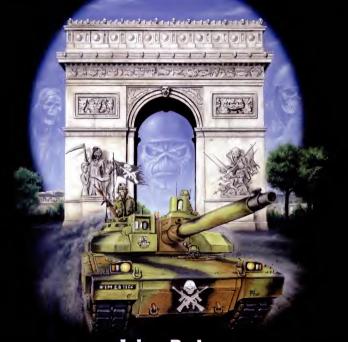
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LIVE ACT IS STRONGER THAN EVER

BY RAY WADDELL

Some 30 years into a career that's still gaining momentum, it seems Iron Maiden didn't need a hit single after all. And now the band is putting up its best boxoffice numbers ever, totally independent of-if not indifferent to-what's happening in the mainstream music marketplace. Iron Maiden is that rare band that broke in the 1980s and is selling out arenas and stadiums worldwide today. The band opens its North American summer tour May 21 at the Verizon Wireless Amphitheater in San Antonio. Nine days earlier, on May 12, Maiden plans a global release for "Somewhere Back in Time," a

Wireless Amphitheater in San Antonio. Nine days carlier, on May 12, Maiden plans a global release for "Somewhere Back in Time," a compilation of its hits from the '80s. The album arrives in U.S. stores May 13.

"The '80s were huge, but it was a completely

ifter now were nuge, but it was a completely in the now which was the property of the terms that the property of the terms and t

key supporting slots has become what is now one of the most successful and consistent boxoffice bands touring today.

And Iron Maiden is, above all, a touring band. "They're essentially a live band," says Smallwood, Maiden's manager since 1979. "It's

all about live. That's the focus, always has been." In retrospect, a touring-based strategy worked out well for Iron Maiden, given the concert stage has pretty much been its primary means of exposure.

"It's the way we reach fans, the way we get known, really, in terms of almost a complete lack of radio worldwide, a complete lack of video-type TV worldwide," Smallwood says. "We rely on word-of-mouth and live concerts, and word-of-mouth is generated by live concerts, so without concerts we wouldn't even behore."

Iron Maiden is booked in North America by Rick Roskin at Creative Artists Agency and internationally by John Jackson at the K2 Agency in London.

"Iron Maiden continues to thrive because they stay true to their artistry, creative vision, fans and music," Roskin says. "It has never been about trends or the status quo. Iron Maiden represents integrity and freedom."

Promoter John Scher, co-CEO of Metropolian Talent, has been presenting Iron Maiden since it first hit North American shores. "Our experience with Iron Maiden has always been good, and lately, bigger than it has ever been," Scher says.

Asked why he thinks Maiden is bigger than ever. Scher responds, "They're the only authente thing out there in their genre of music. They're the godfathers. They're the real thing," Iron Maiden first toured America in early 1981 in support of Judas Priest. Its first U.S.

performance was at the Aladdin in Las Vegas.

"The band was from the East End of London and had traveled very rarely when 1 met them first. They'd never been out of England," Small-wood recalls. "So to do the first show in America in Las Vegas was a lot of fun."

Smallwood remembers Maiden rang up a merch per cap of about \$3.50 per head that night in Vegas, "which in those days was fan-



tastic for a support act," he says, "It showed me immediately that there was something going on here at the roots level." With its iconic Eddie mascot, galloping bass and mondo riffs,

Iron Maiden was a powerful metal brand from the beginning. "But we never really considered it a brand in those days," Smallwood says. "Across the album artwork, across the T-shirts. everything, it was all very important to the band that the fans got the very best, idea-wise, song-wise and quality-wise. That's

what we were about ! Maiden was signed to Capitol at the time and Smallwood says

the label's Los Angeles staff provided some good marketing juice in putting across the band's striking visuals. "We spent a lot of time on the artwork and a lot of people discovered the band by seeing that artwork in the window displays at record shops," he says.

"In those days the [customer service rep] guys were really important to us. We got the displays in the shops and that's how we got noticed. It was a very 'street' thing."

Even as the albums started to sell, if modestly, "we never got airplay. It took a lot of hard work to get anywhere," Smallwood says. By the second album, "Killers" in 1981, Maiden was making about \$3,000-\$4,000 per night as a support act in America. By the time "Piece of Mind" was re-

leased two years later, Maiden took the headlining plunge in the States, based on "gut feel," according to Smallwood. "We decided to just go straight for the

arenas and headline, which, really, without airplay, with only 40,000 albums sold on the previous record, was a pretty bold decision," Smallwood says. "Innocence can be a wonderful thing. If I knew then what I know now, I

never would've taken the chance." Of course, by the time Maiden began topping bills in America, it had long been a headliner in Japan, Australia and across Europe and Canada. "We were support in America and headliners everywhere else on the planet," Smallwood says.

The band is still a massive draw internationally, routinely selling out stadiums around the world while averaging 10,000-15,000 per show in the United States. The first leg of the band's 2008 Somewhere Back in



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got airplay.

It took a

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-ROD SMALLWOOD,

IRON MAIDEN

from >>n77

Time world tour put it in front of some 400,000 fans in 10 countries. Regardless of the language in the market it's playing, the fans know the lyrics and sing along.

*Even when we played in India and South America, Eastern Europe, places where people don't speak a lot of English, the fans still know the words and they're belting them out at the shows," Smallwood says. "It's quite remarkable, really. The Iron Maiden fan base is a community,

Smallwood says, and a 'We never noisy one

This probably applies to a lot of bands but it really does apply hugely to Maiden: What's thrown at them from the audience they amplify and throw it straight back," he says. "The better the audience, the better the show." International markets

tend to skew a little younger than in the United

CO-MANAGER States and England, Smallwood says, and the younger crowds are more fervent "because, let's face it: You get in your mid-30s, you're not going to go fucking nuts, are you?" Smallwood asks rhetorically. "You don't appreciate it any less, but you react a lot less, so your noise is going to be less, so the vibe's going to be less and the show's not going to be quite as good as when everyone's going fucking ape shit."

Along with its durability, the Iron Maiden camp has proved loval.

They don't play industry games, proved by the fact that they're still playing for me." Scher says. "They've had the same manager for their entire career. They're loyal to their fans, loyal to their manager and, from my perspective, loyal

Veteran Scandinavian promoter Thomas Johansson, now chairman of international music

for Live Nation, has promoted every Iron Maiden show in Scandinavia, including seven stadium sellouts on the upcoming European leg. *Ever since Iron Maiden first set foot on Scan-

dinavian soil I've had the privilege, pleasure and honor to work with them," Johansson says. Nous Productions' Salomon Herzot, who pro-

motes the group's French shows, says, "Every show they do is amazing, [so] fans will come hack forever." Thomas Andrea Pieroni at Live in Italy

adds, "They were the first metal hand I saw in 1980 when I was a young boy, and I'm proud to be their

Italian promoter." Smallwood admits he thinks lovalty is a quality to admire. "But really at the end of the day we believe in teamwork," he continues. "We do like to keep the same people. Some of our crew have been with us

since 1979." Promoters and others the hand deals with "have got to be good, they've got to do their job, they've got to be straight with us," Smallwood says. "We believe people should all make money, but not too much. The band provides a service and the promoter should always come out with a fair amount. And if someone screws up, then we change."

Virtually everyone associated with the Iron Maiden touring machine says the band is bigper than ever as a concert draw around the world. "This tour has taken the band to a totally dif-

ferent level everywhere in the world," Johansson says. "This summer, in Sweden alone we sold 85,000 tickets in less than an hour for stadium shows in Gothenburg and Stockholm. They're the first band ever to sell out stadiums in both cities.

Smallwood concurs that Maiden is doing "huge" business on this tour.





"This is without any support, this is because the kids want it." Smallwood says. "It's not bullshit, it's not about radio, it's not cool, it's not fashionable, it's not in People magazine. It's about the fans, and that you can't stop. It's real, and a lot of things out there aren't real." Asked if he eyer thought Maiden could last this long and be this strong. Smallwood replies,

"It never really occurred to us. We'd always come up with a two- or three-year plan and that's as far as we looked. And that's what we're doing now: We're looking at the next two or three years." In regard to its future as a touring act,

Maiden controls its own destiny. "The only thing that limits us now is ourselves, not the market," Smallwood says. "I think people will be going to see Maiden as long as Maiden are able to play, and I think

Smallwood says the Iron Maiden trajectory of the past five years perhaps indicates a gap in the marketplace. "It may mean that there's something missing out there," he says. "Maybe

Maiden will play as long as they're able."

with the younger bands there's too much packaging, too much obsession with style and profile and coolness, and not enough brute force and ignorance and. 'Let's just go and play hard.' It's more fun that way." Finally, as the band continues to thrive, long-

time fans can rejoice. "I think a lot of people who have been Maiden fans, even closet Maiden fans, are really proud and saying. This is right, this is what it should be," " Smallwood says. "It's like the black sheep have done good. These fuckers won't stop. They're still doing it, and more and more and more people are flocking to the flag of Eddie."



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MAIDEN VOYAGERS

Who says you can't teach old road dogs new tricks?

For the first leg of Iron Maiden's 2008 Some where Back in Time world tour, the band refitted an Astraeus Boeing 757 and moved the basic production and entire entourage, co-piloted by Maiden frontman Bruce Dickinson, With "Iron Maiden" emblazoned across the

fuselage, the jet adds new meaning to Maiden's slogan, "Up the irons."

The first leg of the tour opened Feb. 1 in Mumbai, India, and hit Australia, Japan, Los Angeles and Mexico, followed by the band's inaugural concerts in Costa Rica and Colombia, and then on to Brazil, Argentina, Chile, Puerto Rico and New York, before finishing March 16 in Toronto.

The band returns to North America May 21 at the Verizon Wireless Amphitheater in

For the first tour leg, the Iron Maiden Jet dubbed "Ed Force One" transported the band, crew and goods including back-line production gear, monitors, drapes, a walking Eddie prop and several other effects. Augmented with local production, it allowed the band to fly around the world and stage "what looked like an eightor nine-truck tour," according to veteran Maiden production manager Dick Bell. Logistically, the tour leg came off as

planned if "rather long and tiring," according to Bell. "But if you do it by normal air freight, what happens

is you always have to wait for the air freight to catch up with you, so you can't schedule too many gigs in one week

In this case when the plane landed in a given country, the gear was cleared through customs, went straight to the venue,

returned to customs after the show then was put back on the plane "in a precise manner," all overnight so as not to effect takeoff times.

"It's not the most leisurely way of touring, because there were some long flights," Bell says of the jet routing, "but it's the first time anyone has done that. People have done it before with air freights and charters, but not like this,"

Asked if "flying" the tour leg was successful financially, Bell says it was. "We're still waiting for all the costs to come in, but overall, yes, it was efficient economically," he says.



BOOKING AGENT JOHN JACKSON REFLECTS ON THREE DECADES OF SUCCESS WITH MAIDEN





The key was using local production, which was satisfactory overall, if better in some places than in others. "We got the power for the sound after doors opened in one place," Bell says, "It was a gamble opening the doors before electricity, but it all came off because it's a good team of people, a very good road crew."

Among the key members of the Maiden team are tour manager Ian Day, assistant tour manager Steve Gadd, production manager lason Danter, production assistant Katharina Gauss, front-of-house soundman Doug Hall, lighting director Rob Coleman, stage manager Bill Conte and video director Dave Patterden.

The guitar techs are Sean Brady, Colin Price. Michael Kenney, Justin Garrick and Charlie Charlesworth. The set carpenters are Paul Stratford, Ashly Groom and Phil Stewart. Natasha De

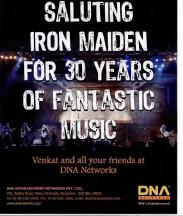
Sampayo is in wardrobe, leff Weir oversees security, Peter Lokrantz is the band's tour masseur, and Squid Walsh is the sound tech.

Many on the crew are longtime veterans of the Iron Maiden road team. "[Hall] and Mike Kenney have been with them since the late '70s,"

says Bell, who joined the Maiden team in 1981. Set design and production, undertaken since 1984 by Alan Chesters at Hangman, has grown ever more sophisticated, "Eddie gives me adrenaline overload every time I have to devise a new stage incarnation," he says. "Without him life

would be so mundane " Bell adds: "I think [this crew] go that extra little bit to give the fans a very professional show.

It doesn't matter if the band is playing for 10 people, 10,000, 100,000 or half a million-they will put on the same show." -Ray Waddell



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John Jackson, managing director of the K2 Agency in

London, has booked fron Maiden's European shows for nearly 30 years. He was such an early believer that the band had not even yet signed with EMI when he got involved. " "I first saw the band in 1979," he recalls. "and thought they were the best heavy metal band I'd ever seen. The following morning, I found out that Rod [Smallwood] was managing them and before I got the chance to call him, he called me asking me whether I would be interested in representing them.

lackson first booked Maiden on the tour in early 1980 to support the "Metal for Muthas" compilation album, and then secured it the guest slot on Judas Priest's headlining tour that spring. That included a show at London's celebrated (and now-defunct) Rainbow, where within weeks the band was back for its own headline date. After a guest slot on a European tour by Kiss, Maiden left its supporting days behind forever.

I bit his hand off."

"Nearly 30 years on, they're bigger than

ever," says Jackson, citing new box-office records on the first leg of this year's Somewhere Back in Time tour in India, Oceania, Mexico and Latin America.

"In Mexico City, the demand to see them was so great that having sold out the biggest arena in minutes, I switched the show to the biggest stadium available, the 50,000-capacity Fero Sol, which sold out straight away. That had never happened in Mexico." During the upcoming European leg of the

tour, Jackson says that stadium shows throughout the Nordic region will see the band play to audiences of close to 250,000. "In Sweden, they're bigger than ABBA," he says with a laugh.

Sifting the memories of his countless tours with the band, Jackson picks out the 1988 headlining show at Donington's Monsters of Rock Festival, which drew 107,000 people, "That was over 40,000 more than the previous record at the event. To this day, it's the biggest one-day audi-

ence for a heavy metal show."

But a recent memory now rivals that one. "I still get shivers remembering their stadium show [earlier this year] in São Paulo [Brazil]," Jackson says. "Ten minutes before showtime. the heavens opened and instead of watching from the desk, I watched high up from one of the grandstands and could see close to 50,000 drenched, adoring Iron Maiden devotees having the time of their life singing along to every ong, every word. It was truly amazing, a real heart-stopper." -Paul Sexton

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IRON MAIDEN MAKES A TRIUMPHAL **RETURN TO AUSTRALIA**

BY CHRISTIE ELIEZER

When Iron Maiden played 27. Sydney's 13,250-capacity Acer Arena sold Australia on its 2008 Somewhere Back in Time world tour for a half-

dozen shows between Feb. 4 and Feb. 10, it marked the band's first shows Down Under in 15 years. Promoter Paul Dainty, chairman of Melbourne-based Dainty Consolidated Entertainment, saw

no risk in presenting the band

after such a lengthy absence. "We are talking about a band that is a legend

and which is renowned for amazing live shows," Maiden toured Australia in 1982 with "The

Number of the Beast" at No. 1 on the Australian Recording Industry Assn. chart, in 1985 with the "Powerslave" tour and in 1992 with "Fear of the Dark. In June 2007, Australian metal sites were

buzzing about how Maiden vocalist Bruce Dickinson let it slip on his weekly BBC 6 "Friday Rock Show" that Australia was "likely" on the next tour's itinerary. An online petition lobbied for the band to make it definite. "We marketed extensively through traditional media, through [free] street press and

online, as well as to metal media, metal radio shows and fan metal sites," Dainty says, Australia was the first country on the band's

out in 25 minutes. Melbourne's 16,000-capacity Rod Laver Arena within 15 minutes, Second shows were immediately added.

"Sales were phenomenal. Over 40,000 tix went in the first hour," Dainty says, Seventy thousand tickets were sold in total, with the 13,500-capacity Brisbane Entertainment Centre and the similar-capacity Perth Burswood Dome selling out

The arrival of Ed Force One, the band's customized 757 jet, received coverage from primetime TV and newspapers.

"It had been a very long time since we had a band in Australia flying around in a commercial plane of that size, and with their singer as one of the captains," Dainty says. "It was pretty extraordinary to see the 757 land and take off with the 60 people in their entourage and all their oear."

"It was one of our best merch nights per head we've ever had " Acer Arena business develop. ment manager Don Elford says. He adds, "The audience was extremely well-behaved. The fans were here to see the band, and they got what they came for. It was an awesome show.

Brisbane Entertainment Centre GM Trish McNamara says, "We saw a lot of dads arriving with their sons. The audience came from all walks of life-and they virtually bought every piece of merchandising. Iron Maiden were a longtime wait—they came, they conquered. and they moved on."





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HIP-HOP BY MARIEL CONCEPCION

Keeping It 'Trill'

Bun B Releases Sophomore Set In Tribute To Pimp C

Five months after the death of his partner Pimp C, Bun B will release his sophomore solo album, "Il Trill," May 20. The drum-heavy, midtempo-laden rap set is diverse, in-

cluding songs like the Jodeci-sampled "You're Everything"a track about Bun B's love for his hometown of Houston -the Fiasco-assisted "Swang On Em," with marching band drums and horns, and the reflective "If It Was Up to Me." in which Bun B raps about poverty, politics and spirituality over reggae riddims. The album's first single, "That's Ganesta," has sold 38,000 downloads in the United States. according to Nielsen SoundScan

But the most conspicuous track on the album may be the one dedicated to Pimp C, "Angel in the Sky," featuring Razah and containing elements of Stevie Wonder's "Ribbon in the Sky." "I miss my brother every day, but I know he's watching from up above." Bun B rhymes over piano chords.

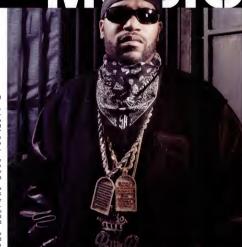
"Il Trill" comes on the heels of Bun B's rejuvenated success with UGK his act with Pimp C. After a five-year absence. UGK returned to the Billboard 200 when "Underground Kingz," the group's seventh album, debuted at No. 1 the week of Aug. 15. 2007. The Rap-a-Lot/Asylum set not only scored the hip-hop act its first chart-topper, moving 160,000 copies in the United States, it also marked its best sales week. The set has sold 429,000 to date

In addition, "Underground Kingz" spawned the popular single "Int'l Players Anthem" featuring OutKast, which reached No. 12 on the Hot R&B/Hip-Hop Songs chart and No. 10 on Hot Ran Tracks. But four months later, in December 2007, the victories were

abruptly sideswiped when Pimp C was found dead in his room at Los Angeles' Mondrian Hotel two years after completing an eight-year prison term on assault charges that initially derailed the act. After responding to a 911 call, police found the 33vegrald rapper whose real name was Chad Butler dead in his bed. The Los Angeles County Coroner later determined an accidental overdose of cough syrup and a pre-existing sleep apnea condition caused his death

Fortunately, Bun B didn't let the untimely loss daunt him. On the contrary, he says he's even more confident about the depth of his latest album than his previous-2005's "Trill," which has sold \$67,000 copies.

Among the new set's long list of collaborators are Lil Wayne, Rick Ross, Lupe Fiasco, Sean Kingston, Young Buck, Chamil-



lionaire, Juvenile, Webbie, David Banner, 8Ball & MJG and, of course, Pimp C. In addition, producers Clinton Sparks, JR Rotem, Jazze Pha, Scott Storch and the BlackOut Movement lend their efforts

Bun B says he has "great stuff to choose from. The Scott Storch track is probably one of the biggest records I've done in my life," he says about "I Love That." "It has the potential to go further than any other song I've done before. It was originally made for Rakim, and it's just an incredible record. Plus, everything Storch touches goes big."

As far as the marketing plan to push the album, Bun B has partnered with Microsoft's Zune on a series of promotional events and programs taking place through June, including appearances at several Boys & Girls Clubs of America, Bun B also is part of Zune Social, an online music community where he blogs about his experiences on the road.

A strong viral campaign will be implemented as well, with audio/video placements on music sites, music blogs, Bun B's

MySpace page, Yahoo Music and AOL.

And Bun B's name is already out there in association with work on other projects-he's recently collaborated with the likes of Kidz in the Hall, Glasses Malone, Killa Mike, Kardinal Offishal and Dizzie Rascal on their respec-

"There's always purpose and meaning behind the music," Bun B says, "Pimp C's passing reinforced that message. You don't need to take yourself too seriously, but you have to take what you do seriously "

Run and Peter Wolf. >>>POLICE SAY GOODBYE The Police and New York City Mayor Michael

Bloomberg announced at a press conference in Times Square the band's final concert which will be held in New York on a date still to be revealed in August, The show-fo which ticket and venue Information have yet to be announced—will be a fund-raiser with proceeds benefiting the production of arts programming for local public TV stations Thirteen/WNET and WLIW

>>> COMMON GETS TERMINATOR' GIG Rapper Common has been tapped to star in the upcoming fourth

installment of the "Terminator" movie franchise, "Terminator Salvation: The Future Begins," The Chicago MC will play a freedom fighter named Barnes and sta aionoside Christian Baieho will play mai character John Connorand 5am Worthington, among others.

>>>TRENT GIFTS 'SLIP'

Nine Inch Nalls nosted access to a free download of its now album "The Slip," May 5 via the band's Web site. The 10-track set is available in several formats-including MP3 and high-quality, lossless options like FLAC-via a link on nin com All versions are digital rights management-free. A statement on the site from frontman Trent Reznor says simply, "Thank you for your continued and loval support over the years-this one's on me."

Reporting by Mariel Concepcion, Susan Visakowitz and Ray Waddell



LONDON-A song called "American Boy" belned U.K. urban vocalist Estelle successfully reinvent herself as a charttonning artist at home. Now she's honing some high-profile Americans will

assist the launch of her stateside career. Estelle spent five weeks (March 29-April 26) at No. 1 on the Official U.K. Charts Co. (OCC) singles listing, selling more than 260,000 copies of her single "American

Boy" (Atlantic), featuring Kanye West. The track has already hit Billboard's Hot R&B/Hip-Hop Songs and Hot R&B/ Hip-Hop Airplay charts and sits at No. 71 on the Billboard Hot 100, No. 58 on Hot Digital Songs and No. 57 on the Pop 100 this week.

R&B BY ANDRE PAINE

Atlantic Crossing

British Urban Singer Estelle Scores On Both Sides Of The Pond

Estelle's sophomore album "Shine" streeted April 29 in the States, it hows at No. 38 on the Billboard 200 on 15.000 copies, according to Nielcon SoundScan In the United Kingdom, it entered the OCC albums chart at No.

6 on April 12 and has been BPI-certified as silver (60,000 shipped). Produced by Will.i.am. Mark Ronson and Wyclef Jean, "Shine" also features guest vocalists John Legend and Cee-Lo. Legend signed Estelle to his Atlantic imprint HomeSchool Records after being introduced to her by West

The deal resulted from Estelle's 2007 decision to move her base to the States. "I just did what I thought was necessary." Estelle says. "I moved to New York last May."

Her American producers, Estelle says, did not dictate her musical direction. "They just said, 'Carry on doing what you're doing." Atlantic Records U.K. president Max

Lousada admits there was "an ambivaurban, rhythmic and top 40 radio.

lence and anothy to Estelle" in Britain following her 2004 debut, "The 18th Day" (V2), which stalled at No. 35 on the OCC chart. But that changed, he says, once she released "an incredible record" with "American Roy"

*Part of her success is about the journey the public have seen her go through," Lousada adds. "For an urban-skewed U.K.I female artist to be signed out of

However, the London-born artist denies any recentment toward the British music industry. "It wasn't like, 'They let

me down, so I went to America," she savs. "I still feel like a British artist-but I'm now a worldwide artist." In the United Kingdom, "American Boy" has enjoyed cross-format airplay

from top 40 BBC Radio 1, AC BBC Radio 2 and urban digital station BBC 1Xtra. The single's U.S. digital sales now stand at 108,000, according to Nielsen SoundScan, The video is airing on MTV. and the song is picking up spins on

tablished somewhere else has been able to help us knock all these stations down." Atlantic Records president Julie Greenwald says. The campaign has also included TV appearances on "Late Show With David Letterman," "The Ellen DeGeneres Show" and "Jimmy Kimmel Live." Greenwald says Estelle has been

"The fact that it is already a hit landless."

working her butt off" since last September, playing headline dates and support on Legend's shows plus regularly visiting radio stations. "There are so many American artists

validating her on the album," she says. "[And] when people see her [live], they're saying she's the real deal." Desnite the album's combination of

rap, soul, reggae and pop, Estelle is being marketed as a top 40 artist. "I would compare her to Amy Winehouse and Corinne Bailey Rae," Greenwald says. Estelle will play U.K. shows in June

ground the release of uncoming single "No Substitute Love," followed by European dates and a trip to Japan.

POP BY ANN DONAHUE

Fame Game

Will Scarlett Johansson's A-List Status Affect Her Waits Tribute?

Scarlett Johansson describes the recording of her Tom Waits covers album, "Anywhere I Lay My Head," as an "intimate experience-almost private, in a way." Of course, when you're an actress Louis Vuitton model

and occasional tabloid fixture, pretty much nothing is private. That's the challenge facing

Atco/Rhino Records as it promotes the album, due May 20. Sure. Johansson is a familiar face -and name recognition is a definite marketing bonus-but the phrase "actress-turned-singer" is bound to set off warning bells. "I don't think being a celebrity

is a hindrance-I think it will get people curious," project manager Liuba Shapiro says. "It's not like a Paris [Hilton] brand. Scarlett has credible performances of acting," Johansson's take on Waits.

thanks in part to her teaming with TV on the Radio's Dave Sitek for production, as well as Yeah Yeah Yeahs guitarist Nick Zinner and David Bowie on backing vocals, is an atmosnheric reinvention of the gray-

elly voiced singer's work. It's designed to appeal to a target group: those curious about Johansson's vocal prowess. Waits fans and those who like their melodies lavered and dreamy. The album has Waits' stamp of approval. Johansson says. "It

would be mortifying otherwise. It's such a valentine for his work. i wanted to have that approval. Now I don't have to look out for him in a dark, crowded place. Shapiro says first single "Falling Down" was released first

through an exclusive on AOL's spinner.com, then via iTunes. family of sites, MySpace and lohansson's own Web page. It is also being worked to college radio in top markets. "We're trying to treat it as organically as possible. more in line of what we'd do with an indie artist," she says.

The video for "Falling Down" -a cinéma vérité look at a day in the life of Johansson, including photo shoots and kicking back with Salman Rushdie, directed by Bennett Miller of "Capote" fame-was given a



stair-step release as well, first exclusively to Yahoo for a week, than wide to MTV On top of that, there will be a

collectible merch element to the album with a 3.000 adition domestic and international vinyl release that has an advent calendar as part of the packaging.

In terms of touring, Johansson's schedule makes it difficult to plan dates-the album, in fact, was recorded last summer but could only be released now due to her schedule, the tabel says-as does her, as she puts it, "crippling stage fright."

Label execs are hoping she'll continue to pursue music. "1 do think she could do another album, and it would be just as intriguing," Shapiro says. ...

singer" and "celebrity-turned-singer" are frequently met with a sneer-but, as it turns out, notoriety does lead to album sales at the start of a singing career.

ZOEY DESCHANEL (as She & Him, with M. Ward) PARIS HILTON 194 000 LINDSAY LOHAN

"A Little More Personal (Raw)" (2005) IENNIEED LODEZ 2.8 million "On the 6" (1999) 2.6 million

"J to Tha L-O! The Remixes" (2002) This is Me . . . Then" (2002) "Rebirth" (2005) Como Ama Una Mujer" (2007)

ASHLEE SIMPSON "Bittersweet World" (2008) 156,000 48.000

11 million

3.8 million

1.5 million

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THE BILLBOARD REVIEWS

ALBUMS

10 YEARS Division

Producer: Rick Parasher Universal Republic Release Date: May 13

10 Years named its sonhomore effort *Division" because of the internal strife it endured while trying to piece it together, but it's so cohesive, you wouldn't guess the band members were ever out of sync with each other. First single "Beautiful" gave 10 Years a good head start at radio, yet the somber track doesn't indicate how stimulating the rest of the material is on "Division." It steps off with catchy flailing rocker "Actions and Motives" and follows up with similarly gratifying tracks like "Eleven"-our contender for the next single-and "Alabama." Sometimes it feels the band stands deep in the shadow of Tool on tracks like "Chemical Christ" and "All Your Lies," from the bass beats to the tightly measured quitar chords. Throughout 10 Years weaves excellent, accessible rock with lyrics that probe at big-picture issues with an insistent finger.-CLT

THE DRESDEN DOLLS No. Virginia . . . Producer: Sean Slade Roadrunner Records

Release Date: May 20 Dresden Dolls vocalist Amanda Palmer is a show-

> THE BLACK ANGELS Directions to See a Ghost Producer: Erik Wofford

greet ert es e group.-KH

Suretone/Light in the Attic Releese Date: May 13 If you missed the Black Angels' full-

length debut, "Pessover," In 2006, let this effort be a reminder of your mistake. This troupe cranks out hazy. dark rock'n'roll-real, honest-to-God rock'n'roll-with disarming ease. From the ominous, chuming guiters and moaning toms on opener "You on the Run" to the 16-plus minutes of epic closer "Spake in the Grass" the quartet borrows from the sludgy psych of the Veivel Underground, squeals through the Jesus and Mary Chain and tops it off with singer Alex Maas' creep-tas tic, reverb-drenched howl. The breakdowns on songs like "Dee-Ree-Shee" and "You in Color" truly highlight each member's technical end dynamic ebilities: the crescendos emphasize their quantum power to make

ing as a member of a church choir or as towering as a Broadway lead, and the chaotic, piano-driven cabaret of the Dresden Dolls often requires Palmer to capture both extremes in a single verse. She'll have a starring role later this year when she releases her first solo effort, but in the meantime, the Dresden Dolls' "No. Virginia . . . " serves as a placeholder, a collection of odds and ends to tide fans over. Some cuts, like the cover of "Pretty in Pink," or the tensignless march of "Mouse and the Model," didn't need to be resurrected. But others, like the singalong rolling notes of "Sorry Bunch" or "Night Reconnaissance" a multinari romp about middle-class vagrants, can stand with the

stopper. She can be as a calm-

Dolls' Assides -TM DEATH CAB FOR

CUTIE Narrow Steirs Producer: Chris Walla

Release Date: May 13 Death Cab for Cutie, that poster boy for sensitive indie non, prove it has some balls behind all that pretty "OC" approved music with "Narrow Stairs." The follow-up to 2005's "Plans." the group's second Atlantic outing, is a welcome growth musically and thematically: The songs here hit with a full-on. assault of crunching guitar

riffs, distorted, cracked vocals

Rockferry

DUFFY

Producers: various Mercury Release Date: May 13



such records. "Backferry" splits its time between nav-

ing tribute to its source material and knocking it off, but

its principal's vocals, and generally pleasing wall-of-

sound treatment, make it a good move anyway.--JV

back, while lyrically, frontman Ren Gibbard visits the moodier and darker corners of his mind. A lumbering bass lingers behind a stalker on the loose on the eight-minute "I Will Possess Your Heart," the guitars driving "Cath..." venture close to alt-country territory, and "Pity and Fear" grooves with a jungle-like

beat. Fundamentally, it's still the Death Cab you know and love now just a little rougher around the edges.-JM BLOWING TREES

and walls of disorienting feed-

Blowing Trees Producer: Dave Castoll Glassnota Records Release Dete: March 18

Drawing from influences as diverse as Pink Floyd, the Flaming Lips and Radiohead. San Antonio-bred Blowing Trees demonstrated at this year's South by Southwest that they know how to have a good time. Known for a feverish following and energetic live shows, they wrangled producer Dave Castell-who forced hits for Blue October and Deep Blue Somethingfor their debut self-titled set. What emerges is a hookladen 12-track journey that swirls between psychedelic and anthemic, lyrically taking on the state of the world today. Lead singer Chris Maddin's vocals soar to Hi-

malayan heights as he ad-

dresses war in "Airplane Fixa-

tion" and relationships in "A



3 DOORS DOWN 3 Doors Down Producer: Johnny K Universal Republic

Releese Dete: May 20 Great rock bands know how to not only shake listoners with thundering quitars, but also feed their souls with thoughtful lyrics that echo the complexities of the human experience, 3 Doors Down succeeds powerfully on both lovels with this brilliant album. The band's fourth studio set is already off to a great

BARYLON CIRCUS

Dances of Resistance Producer: Babylon Circus Mr Ronno Pacordo Releese Dete: April 29 This 10-man French crew has a

tremendously entertaining album in hand with "Dences of Resistance." The disc opens with the title track, a whirlwind of high-energy ska, then doubles the dosag with the frantic "No Competition," rolls through e circuslike interlude appropriately titled "Circus" end finelly delivers a tune in French, "De le Musique et du Bruit." At this point the ruling vibe is evident-full-tilt ska end dancehall reggae married to guirky lyrics. Case in point: "Mr. Clown," a midtempo number with a terrific rhythmic bounce and a siv, sardonic lyric that's as suggestive of a Fellini scenario as a niece of music can be. Different textures occasionally surface, offering brief respites from the furious pace, as on the jazzy "Interlude Barbare" or the Baikan Gypsy feel of "Parade Acoustique."--PVV

start at radio with the hit "It's Not My Time," just one of 12 memorable tracks: "Train" is a hard-edged anthem about escaping to a better life, and "Citizen Soldier," written at the request of the National Guard to be used in promotional spots, is a musically aggressive and lyrically poignant tribute to those serving in the military. Taut musicianship, well-crafted songs and potent vocals make this a landmark album in an already multiplatinum

OLD 97's Bieme it on Grevity Producer: Salim Nourallah

career.-DEP

New West Release Dete: May 13 Old 97's may have begun their days injecting their ragged, sandy alt-country with frenetic punk energy, but on this, their first record in four years, the focus is squarely on books non crunch and a sense of fun not always apparent in their recent records. "Blame It on Gravity" is a fevered, carbonated affair, especially on the jingly "No Baby I," the extremely sticky "My Two Feet" and opener "The Fool." which also benefits from a solid helping of Rhett Miller's tricky parrative wordplay But the band scores well on the slow numbers too-"Color of a Lonely Heart Is

Blue" is a near-perfect coun-

try weeper for a summer's

BABYLON CIRCUS

night (penned by bassist Murry Hammond, no less). Comfortable and confident all the way through, and a highly welcomed return.-JV

COLTON FORD

Tug of War Producer: Quentin Harris Outerday Music

Release Date: 4nril 29 A good number among Colton Ford's target audience are well-acquainted with the singer's original line of work, since gay culture tends to joyfully merge all forms of grown-up entertainment. Ford isn't denving his superstar adult film roots in "Tug of War," whose accompanying videoclip for beathappy single "That's Me" features the macho hunk shaving and showering in stages of undress. "Tug" is replete with thick thumps and breathy, layered vocals, alongside formidable singalong choruses-and he's proved chart prowess with 2004's top 10 "Signed. Sealed, Delivered" with Pepper Mashay, Ford also delivers some artful moments here, foremost in the sweet love ballad "Wait for Me." where he conjures Jon Secada, and "Bluntly Speaking," featuring Monique Bingham, a sensual jam that graduates from the gay ghetto with true top 40 notential A steel-solid second act.-CT

PURENRG

Here We Go Agein Producers: Mark Hammond Word Entertainment

Release Dete: April 29 These three talented voungsters-Carolyne Meyers, 13; Jordan Yates, 15; and Caroline Williams, 12know how to deliver bright and bouncy pop that is deliciously infectious. Once again turning to producers Mark Hammond and Rob Hawkins PureNPG manages to avoid the dreaded sophomore slump; the title track is a buoyant anthem that will

have soccer moms and their

offspring singing along in

minivans across America

"Girls Can Change the

THE BILLBOARD REVIEWS

SINGLES

World" is an empowering anthem for the tween set while "BFF" is unbridled fun. As enjoyable as the uptempo numbers are the highlight of the album is the beautiful cover of the Nicole C. Mullen ballad "Call On Jesus." With exposure on Radio Disney, the group's first effort earned it fans among mainstream and Christian consumers alike, and this engaging collection should continue the momentum.-DEP

ARMIN VAN BUUREN

Producer: Armin Van Buuren Ultra Records Release Date: May 6

Trance is dance music's

hair metal; all drama, riffs and power chords. Armin Van Buuren's brand of it is more Bon, Joyi than Poison. First single "Going Wrong." with throaty vocalist Chris Jones, could pass as a BJ remix, with loose guitar strums and self-righteous lyrics under a shower of synth. Revend that cut the Dutchman's third studio album opts for lushness over firepower. featuring soft-voiced females on the eight remaining vocal tracks. The melodies are simple, but Van Buuren packs some surprises tike the '80s freestyle feel of the impossibly pretty "In and out of Love" and the restrained anger of belter "Unforgivable." It's not quite quance but he's got an ear for what works -KM

RABASÓNICOS

Producer: Rabasónicos

Universal Music Latino Release Dete: May 13 be bad for you," Babasónicos' Adrián Dárgelos sings on "Nosotros." from the Argentine rock quintet's latest album. The group puts its own self-effacing spin on tracks that range from Beach Boysish balladry to rockabilly and garage rock, with a little new wave thrown in for good measure. While the songs are uniformly well-written and enjoyable, it is the louder stylistic statements ("Microdancing " "Estoy Pahioso") that leave the biggest impressions while the quieter ones will likely float away from all but the biggest fan. This is a literate, well-crafted album that won't change your life, but it'll make for a fun presentation when the hand takes its show on the road -48Y

"A little self-criticism wouldn't

EMMANUEL JAL Warchild

Producers: Roachie

Silvastone Sonic360 Release Dete: May 13 There's no doubting the chilling authenticity of this rapper's tales of urban warfare. At the one of 8 Emmanuel Isl became a child soldier for the Sudan People's Liberation Army, a horrific experience he pours into the songs on "Marchild" his solo followers to a 2005 disc he made with Sudanese singer/oud player Abdel Gadir Salim, Jal's lyrics are clearly the focus here-"! believe I survived for a reason

to tell my story to touch lives: he declares in the title trackbut producers Roachie and Silvastone anchor the MC's flow with casually globetripping tracks whose warm melodicism recalls recent work by Wyclef Jean.-MW Drury, Uriah Duffy and Chris Frazier, Whitesnake sheds CRITICS! CHOICE +: A Design the skin of thick production for first single "Lay Down Your Love," letting guitars squeal with gritty tone in-

ALAN JACKSON

Good Time (3:45) Producer: Keith Stepal Writer 4 Jackson Publishers: EMI April/ Tri-Angels, ASCAP Arista Nashville

The second single and title track from Alan Jackson's chart-topping "Good Time" is a percolatng uptempo tune about letting off steam after a long work week. As on many previnus hits. Jackson nons a slice-of-life lyric that country listeners will readily identify with as our blue-collar hero cashes his check. cleans his truck, puts on his hat and hits the town. As usual. Jackson delivers an engaging performance while Keith Stegall's fiddleaced production is perfection. It's a high-spirited country anthem for everyone out there working for

the weekend -DED WHITESNAKE

Lay Down Your Love (6:01) Producers: David Coverdale,

Doug Aldrich, Michael McInture Writers: D. Coverdale

O Aldrich Publishers: Lawng West Music/Cynias Music, ASCAP

SPV/Steamhammer Whitesnake wouldn't he Whitesnake if its lineup wasn't evolving and David Coverdale didn't howl about love. Both bases are covered on new album Good to Be Bad " All that's left is to crank up the volume and nod your head to the bluesy Friday-night rock Coverdale is now perpetuating with ace musicians Doug Aldrich Reh Reach Timothy

stead of pumping the distortion. "Feels so good since I found you/You're my one and only dream come true? Coverdale sings, again givno men license to croon about their ladies to a mas-

culine track. Whitesnake's style has matured without sounding like it's aged-high praise for a band that's turn-

CLAY AIKEN On My Wey Here (4:30) Producer Kinner Writers P Technor H Davis

ing the big 3-0.-CLT

C. Faulk Publishers: various RCA

Clay Aiken readily ad mits that despite massive retail and touring success, radio has never been a particularly tight ally. So be recorded "On My Way Here." his first new album of origi nal material in five years. with an eye on simply finding soons that fit him-and lo and behold, the title track could well be one that AC radio embraces First it's co-written by OneRepublic's Rvan Tedder, who has

worked with Leona Lewis

Natasha Bedingfield and dozens of other hitmakers Second, the lyric offers that rare message you actually listen to: "I've seen the best the worst/I wouldn't change what I've been through /I've touched the sky hit the wall. but did what I had to/On my way here." Aiken was so moved by this song that it

Mercury/Decca

COLDPLAY Violet Hill (3:21)

Producers: Bran Eng Markus Drays Writers: G. Berryman, J. Buckland W. Champion C. Martin Publishers: Universal/MGB Sonas

45C40 Capitol

You can't miss Brian Eno's Imprint on "Violet Hill." the lead single from Coldnlay's fourth studio album "Viva La Vida or Death and All His Friends." The legendary U2 producer, with Markus Drays, takes the London-based quartet from straightforward balladry to a more blues-based approach. A dramatic departure from hits like "Clocks" end "The Scientist," "Violet Hill" shifts effortlessly from plane to distorted guitars and back egain, enchored by e fervent beat. Vocelist Chris Martin sticks to fevored themes like love and reconciliation, but the mood has changed from optimism to wariness. So far, the experimentation has been warmly received: After

"Violet Hill" was offered as a free download on cold-

play com in April fans responded by promptly crash-

ing the site. The release, which showcases Coldplay's

renewed energy end purpose, is now creshing onto

playlists across multiple formats -40

locked in an album theme about growing up and lessons learned. The singer might be accused of excess brayado in the past, but here he delivers a restrained performance, still ever-emotive Claymateswho proved tenacity by supporting en masse his just-wrapped Broadway run

duced to tears, but even those who have dismissed Aiken in the nast will find this "Way" convincing. -CT

JENNA DREY All Out of Love (3:18) Producers: Giuseppe D. Youch Church

Writers: G Pussell C Pavis Publishers: Nottsongs/ Careers RMG RMI Robbins Entertainment Robbins has demon-

strated marketing muscle time and again, most triumphantly via top 40 top 10 "Everytime We Touch" from Cascada, its latest offering delivers a full-on unterno camp version of Air Supply's 1980 No. 2 "All Out of Love," sung by dance diva and classically trained three-octave vocalist Jenna Drev. As always a magistrom of mixes are presented to enchant the masses; best is the unbridled Harris/Frangioni Radio Reprise, begging for dance radio play, while the ballad Candlelight mix could expose a new top 40 generation to the lovelore lyric Dancefloors are indulged with Giuseope D's Full of Breaks Dance muy

As always, something for

everyone An "All-Out" quilty

pleasure.-CT

ERECTENDES ORIGINAS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR CONTRIBUTORS: Alexandra Cahill, Avala Ben-Yehuda, Katie Hasty fartens, Kern Mason, Al

Menze, Deborah Evans Price Chuck Taylor, Christa L. Titur Philip Van Vleck, Alex Vitoulis Jeff Vrabel, Mikael Wood PICK 1: A new release predicted to hit the top half of the chart in the

potential, highly recommended in the United States are eligible Send album review copies to Jonathan Cohen and single review copies to Chuck Teylor (both at firliboard, 770 fireadway 10003) or to the writers in the



gles at home since 2003, while the first of her three alloums spent 20 weeks at No. 1: short also a majortau across much of Europe. Goodrem was signed for a minute to Columbia in the United States in 2005, where single "Lost Without You" grazed the AC ton 20 Now former Sony honcho David Massey, installed as president of resurrected Island Def Jam imprint Mercury, is championing the stunning 23-year-old singer/songwriter here-end he means business. Oz chart-topper "In This Life" is an ideal vehicle to fuel horsepower, showcasing frantic piano, turbine tempo, a singalong lyric about giving into love ("Three steps fight an honest fight/Two bearts can start a fire/One love is all I need in this life") and a vocal that illustrates incomparab prowess--not to mention Goodrem's bearing mediafriendly persona. The world knows Delta on a first-name

basis. It's high time America got with the program.-CT

At last, Aussie Delta Goodrem has scored eight No. 1 sin-

Billboard CHARTS



MODERN TIMES



Over the Counter GEOFF MAYFIELD gmayfield@billboard.com

Madonna Makes Global Chart Noise

Timing is everything, Madonna. Given the sales pattern of recent years, there is no shame in first-week sales of 280 000 for her new "Hard Candy" coming in softer than first-week sales of her last studio album.

After all, with album sales in 2007 down 15% from 2006, and this year's pace off by 11%, artists who have topped the Billboard 200 in recent months have often done so with slower starts than they saw earlier.

in March, for example, Janet Jackson's 181,000 unit opener for "Discipline" was 39% lighter than the launch of her 2006 chart-topper "20 Y.O.," while recent No. 1 bows by Alan Jackson,

Jay-Z and Rascal Flatts each began with smaller starts than their prior albums had

But just two weeks after another tenured chart queen, Mariah Carey, scored a career-best first week. Madonna's opener falls 20% lighter than the start of her 2006 album "Confeesions on a Dance Floor

Even though Madonna's start looks impressive in the context of 2008—the third-largest stanza by any album this year-comparisons to the 463,000-unit bow by Carey's "E=MC2" are inevitable. Madonna's landmark full-services contract with Live Nation only adds more scrutiny to the total earned by the seventh No. 1 album of her career.

Among female artists, only Barbra Streisand, with eight No. 1s, has more

chart-toppers. Of course, given the ardent fan bases that Madonna and Carey each command, major catfight squabbling will surround artist-dedicated Web sites and bloos. Fans of the latter will brau their gal not only sold more, but did so 18 years after her career began. Madonna's minions can brag their fave scored No. 1 status in more global territories than Carey.

Warner Music Group reports "Hard

Candy" was No. 1 in 24 markets outside the United States, including 15 of the territories represented on the Hits of the World menu at billboard biz. Included in Madonna's No. 1 parade are Japan, the United Kingdom, Germany and France.

In contrast, Carey did not score any No. 1s in the territories Billboard tracks outside the States, "Candy" tops Billboard's Albums Eurochart, compared with a No. 3 peak for "E=MC2," Each of Madonna's last three studio albums before "Candy" bowed at No. 1 on the Eurochart: "Dance Floor." "American Life" (2003) and "Music" (2000).

In addition, this week her "4 Minutes," featuring Justin Timberlake, is also perched at No. 1 on Euro Digital Songs, along with No. 1s on the Radio Airplay and Single Sales Eurocharts.

Back home, both chart divas' lead singles have sold well, Madonna's *4 Minutes" has moved 1.8 million downloads in seven weeks, according to Nielsen SoundScan, averaging almost 169,000 per frame. Carey's "Touch My Body" has moved 869,000 in six weeks. an average of nearly 145,000 per week, to go along with the 742,000 copies her album has sold in three weeks' time (now No. 2, 95 000)

Madonna's song has sold more, but

Carey's has found more traction at radio, reaching No. 2 on the all-format Hot 100 Airplay, where "4 Seconds" advances 13-11.

Carey also had a busier promotional ramp-up than Madonna, as "E=MC2" took her on a TV trail that included "American Idol," "The Oprah Winfrey Show" and "Good Morning America," while Madonna's only major tube exposure during release week was a visit to BFT's "106 & Park "

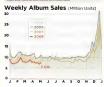
Whether Carey's additional TV and radio impressions explain why her first week was 183,000 copies stronger than Madonna's is a debate I will leave to these artists' fans. Given today's music landscape, both ladies' projects look like success stories to me

KING FOR A DAY: It appears that neither Madonna nor Mariah Carey will lead next week's Billboard 200, Instead. a voteran artist whose career dates back longer than Madonna's appears in line for his first No. 1 set.

Neil Diamond's "Home Before Dark" led Nielsen SoundScan's May 7 Building chart, with unweighted first-day sales of 30,000 at nine top accounts. A source close to the album projects a start of at least 125,000 copies.

Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

	ALBURS	ALBERG	Beck
This Week	7,557,000		
Last Week	6,869,000	1,129,000	19,032,00
Change	10.0%	8.5%	1.4
This Wook Last Year	8,434,000	878,000	15,082,00
Change	-10.4%		27.9
Weekly A	lbum Sale	es (Millio	n Units)



OVERALL UNIT SALES 160,043,000 141,821,000 Digital Track 295.848.000 379.517.000 28.3% Class Cinnian 545,000 -26.2% 456 629 000 521 883 000 14.3% Albums w/TEA* 189,627,800 179,772,700 -5.2% DIGITAL TRACKS SALES

07 ______295.8 million SALES BY ALBUM FORMAT M3 571 000 119 558 000 -16 7% 15,999,000 21,667,000 35.4%

138 000

39,000 =71.7% 335,000 557,000 66.3% For weak ending May 4, 2006 Figures are rounded. Complied from a national sample of retail store and rack Distributors' Market Share:

03/31/08-04/27/08

● UMG ● Sony BMG ● WMG ● Indies ■ EMI

Total Albums 24.6%



THE Billboard 200



THE Billboard 200



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'IDOL' SPREADS 'SUNSHINE' Natasha Bedingfield claims her sec-

ond Billboard Hot 100 top 10, and first since "Unwritten" peaked at No. 5 in April 2006, as "Pocketful of Sunshine* rises 19-8. Her performance of the song on *American Idol' stimulates a 110% download jump as the title shifts 135,000 and



climbs 11-4 on Hot Digital Songs. "Sunshine" is heating up at top 40 radio, ranking in the top 20 on the Pop 100 Airplay chart (17-16), and makes a strong move on the Hot 100 Airplay list (64-51) with a 24% audience increase

Billbeard HOT 100

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HOT 100 AIRPLAY

WEEK	EAST WTEX	WEEKS ON CHE	TITLE
0	3	7	LOLLIPOP LIMITARE SINCE MAIN CONTROPOSITIONS
2	1	12	LOVE IN THIS CLUB
0	-		NO AIR

BLEEDING LOVE SEXY CAN I TOUCH MY BODY

LOVE SONO THE BOSS I.OW 4 MINUTES DAMAGED

WHAT YOU GOT BUST IT BABY (PART 2) STOP AND STARE SEE YOU AGAIN

THE WAY THAT I LOVE YOU JUST GOT STARTED LOVIN' YOU DON'T STOP THE MUSIC YOU'RE GONNA MISS THIS

27 11 PICTURE TO BURN

THE THE PER TITLE 28 8. I'M STILL A GUY SORRY TAKE A BOW

FOR HOT TO ARELAY LOCATED RELOW CHART HOT DIDTAL BOHOL

FEELS LIKE TONIGHT 90 12 LOVE IS A BEAUTIFUL THING LOVE IN THIS CLUB, PART II BUBBLY PARALYZES

BETTER AS A MEMORY WHATEVER IT TAKES LAST NAME TAKE YOU DOWN BYE BYE

LOVE DON'T LIVE HERE IT'S NOT MY TIME OUR SONG

WHAT KINDA GONE BACK WHEN I KNEW IT ALL TEARDROPS ON MY GUITAR 52 6 CUSTOMER

ADULT TOP 40

TITLE FEELS LIKE TONIGHT 0 LOVE SONG WON'T GO HOME WITHOUT YOU

WHATEVER IT TAKES STOP AND STARE BLEEDING LOVE THESE HARD TIMES DEALITE IN LOVE WITH A GIRI PARALYZER

IT'S NOT MY TIME APOLOGIZE ŵ SHADOW OF THE DAY HOLLYWOOD'S NOT AMERICA NO AIR

IF I HAD EYES STAY BEAUTIFU MERCY

12 SAY IT AGAIN 4 MINUTES 27 8 I'M YOURS

CONTEMPORARY HE SEE STITLE BUBBLY LOVE SONG

BIG GIRLS DON'T CRY AV APOLOGIZE TEARDROPS ON MY GUITAR 52 WHO KNEW 18 TATTOO NO ONE 15 4 BLEEDING LOVE 13 13 BUSY BEING FARILLONG 12 14 IN MY ARMS FALLING IN LOVE AT A COFFEE SHO FORGIVE ME

22 IN GOD'S HANDS WON'T GO HOME WITHOUT YOU FIND YOUR OWN WAY HOME THOUGHT ID SEEN EVERYTHE 24 4 WHATEVER IT TAKES

MODERN ROCK

PORK AND BEANS

RISE ABOVE THIS

HANDLEBARS

PEACHO

HOT DIGITAL SONGS SE SE TITLE

BLEEDING LOVE LOLLIBOR POCKETFUL OF SUNSHINE 12 SEXY CAN I LOVE IN THIS CITIE

DAMAGED 2 A MILLI 18 REALIZE 12 22 SEE YOU AGAIN 5 SHAKE IT 15 25 LOVE SONG IN LOVE WITH A GIRL

20 22 DON'T STOP THE MUSIC GIVE IT 2 ME 18 10 STOP AND STARE 24 & BUST IT BABY (PART 2) 24 & PARTY PEOPLE 19 11 ELEVATOR

37 4 IT'S NOT MY TIME WHAT YOU GOT WE MADE IT 32 OUR SONG M WHATEVER IT TAKES 30 & SHAWTY GET LOOSE 42 3 HANDLEBARS 17 INDEPENDENT BREAK THE ICE . I'M YOURS SORRY PICTURE TO BURN 43 6 ALL AROUND ME BYE BYE SHUT UP AND LET ME GO 27 20 SUPERSTAR SWEET AND LOW 13 NINE IN THE AFTERNOON

NEVER TOO LATE

DREAMS COLLIDE

THE BDSS

SWEET CANOLINE (COOD TIMES NEVER SEEMED SO COOD)

DE SE SE TITLE

YOU'RE GONNA MISS THIS 45 HOLLYWOOD'S NOT AMERICA BEAT IT SHE GOT IT PAPER PLANES AMERICAN BOY FEELS LIKE TONIGH TATTOO WON'T GO HOME WITHOUT YOU NO ONE DON'T STOP BELIEVIN

JUST GOT STARTED LOVIN YOU WHEN YOU LOOK ME IN THE EYES ALL-AMERICAN GIRL

WILL POSSESS YOUR HEART BOYFRIEND GIRLFRIEND TEARDROPS ON MY GUITAR SHADOW OF THE DAY CHECK YES JULIET (RUN BASY RUN)

78 64 43 CRANK THAT (SOULJA BOY)

SALLITE YOUR SOLUTION O

WILL POSSESS YOUR HEART IT'S NOT MY TIME INSIDE THE FIRE BELIEVE 12 40 THE PRETENDER 12 BEAUTIFUL MAI MON MAIL THE MELL COMPOSITION

13 16 NINE IN THE AFTERNOON

VIOLET HILL

CRONEN (LAW) 18 12 I'M NOT JESUS 16 SO HAPPY 21 20 RIO1

THE STONE 19 15 26 7 LOVE ME DEAD TIME TO PRETEND 25 23 9 THE WESTERN WORLD

POP Billboard

POP 100

0	1	12	BLEEDING LOVE
2	2	23	NO AIR JORGIN SPANIS DUST WITH CHRIS FROWN (19.0% TOWN)
3	3	2	4 MINUTES MADONNA FEAT JESTIN THREEFEAKE (NYARACTI EITOS)
0	4	11	LOVE IN THIS CLUB

1 LOVE IN THIS CLUB
1 HAVE THE WASH OF A CONSTRUCTION OF THE CLUB OF THE WASH OF THE CONSTRUCTION OF THE CLUB OF T

2 2 John Marte JAJAM COLLABORUS
19 24 MARKET HE ICE STATE STATE ATTACK THE ICE
20 15 BREAK THE ICE
21 8 SHAKE IT
22 8 SHAKE IS SHAKE STATE ATTACK THE ICE
27 TAKE A BOW
27 TAKE A BOW

20 20 THE THIRD MAKE THE ATTRECTOR

30 10 WHAT YOU GOT

30 10 CHEF DEPOR FAM ARM ADMINISTRATING CHEFT WHAT

30 20 20 THIRD HERT IN GUARANT WHAT A GIRL

30 31 12 AMERICAN LIBRAY

30 32 20 25 26 NEVERT TOO LATE

WHATEVER IT TAKES
URBOULD CHICAGO CONTROL OF CONTROL

WHATEVER IT TAKES
URBOULD CHICAGO CONTROL

WHATEVER IT TAKES
URBOULD CHICAGO CONTROL

URBOUL

10 SECULIAR SECULIAR

35 3 BYE BYE

SEMENATURE THE ABOY DUE:

29 22 SUPERSTAR

UNIT VALUE THE ABOY DUE:

SUPERSTAR

33 30 TAKE YOU THEN BARDES (1915 1 CHA ABLANCE

1444 CRESSION IN THE ABOY DUE:

1444 CRESSION IN THE ABOY DUE:

1447 PEOPLE

29 4 PARTY PEOPLE

HOLLYWOOD'S NOT AMERICA
THANS CHIEF

- GIVE IT 2 ME
MADOWN AMERICA

43 6 BUST IT GADY (PART 2)
THAN THE IN THE EVE
MAD AMERICA

BOYFRIEND GIRLFRIEND
CADO FINE STRANG COLL 1725 MARKET REPUBLIC

13 LOVE IS GONE
EARL COMM WILLD TOWN PRAFECT DUCKNOW
WE MADDE IT
PORTA ANNOTHER TOWN FRANK ATT SEARCH PROSECUTION OF THE PROSECUTION OF TH

NO MOR. The ton the single a fract's according to maintenant too 40 mets address memory memory in the fraction control for the size of the

OP 100 IRPLAY

- 40		41	RPLAY	
There are a	LAST	BREEKS COL CAT	TITLE ANTICL PROMOTION LABELS	
0	1	11	BLEEDING LOVE	
2	2	21	NO AIR JORGE SPANS DUET NEW DAYS BROWN 19 JUE 20164	故
0	4	11	LOVE IN THIS CLUB USHER PER HOUNT JEET (LAFACE COMMA)	3
4	3	24	SEE YOU AGAIN	啦
0	8	10	SEXY CAN I MAY JE YUNG MENS - KNOCKETTOLIA SANDONEPICE	100
6	5	16	LOVE SONG BARBARELES (150)	位
0	9	7	4 MINUTES MADDINA FEST JUSTIN THREFULANZ (MADDINE BROSS)	山
	7	22	STOP AND STARE DMESIPORCE (MCSCE) (MTESICOPE)	
0	12	6	DAMAGED QUARTY BANE (FIAO REPORTLANTIC)	廿
10	10	27	FUR RIGHT S-PAIN (FOE BOY) KTU, ANTIC)	
11	8	20	WITH YOU DOES AROUND JULY 20M(A)	位
1	15	7	TAKE A BOW RHINNER (SEP DER JEM 103MD)	☆
13	11	12	TOUCH MY BODY MANUAL CAMEY (IS, AND DUMS)	7
0	18	4	LOLLIPOP LL MANGETER STATE MUSIC CONTROL MOTORIA	
15	13	24	DON'T STOP THE MUSIC	山
15	14	22	SORRY BUCKDHERRY (ELEVER SEVER-SELANCE)	仚
T.	17	14	BREAK THE ICE MINEY SPEARS AND COMPAN	1
1	20	15	POCKETFUL OF SUNSHINE	啦
19	16	11	ALL AROUND ME RUMAN (AMICCIONI INTERSCOPE)	
63	24	10	REALIZE	4

SINGLES SALES

LEAVIN'
JISH MCANTHY (40) 17W
KILLA
DERSH FOT 1006 JOC (7)
NEVER TOO LATE

OUR SONG

분별	36	器	ARTIST INIPPRINT / PROMOTION LABELS
0		1	4 MINUTES MACCORA FEAT JUSTIN TRANSPLAN
0	-	1/	TOUCH MY SODY
3	2	6	SHINE ANNA NACION (EPIC)
0	5	1	NEVER WANTED TO DANG
0	10	8	HEY SHAWTY
8	3	4	DON'T YOU EVAH
7	4	12	PAPER PLANES

DONT YOU EVAH
SCOR SECTION
PAPER PLANES
MALE SEMENTED
WHAT TIME IS IT
WHE FLY
WE FLY
INSIDE OUT

11 81 MISSIGN CONTROLLED TO THE PROPERTY OF TH

AAE

AAE

GOLDHUP (MIN)

RINGTONE

WHY (A)

FURN DAY IS EXAC

23 100 EVERY DAY IS EXACTLY THE SAME

MUSIC VIDEO

MEEK	14451	WEEKE ON COTT	TITLE (ASIA_COSTRIBUTION LABLE & MUNICE (PROCE)	Principal Performers	
1	ı	Der	UP CLOSE WITH JOSH GROBAN 143 ADVISE MUSIC VICTO WATER MUSIC VISION 474172 DX IS NO OVO	Josh Graba	è
2	1	12	THE ADVENTURES OF MIMI	Manah Carey	Ī
3	2	21	LIVE IN LAS VEGAS: A NEW DAY	Celine Oron	1
4	3	5	****: LIVE IN PHOENIX FUELTD BY ANNEX IN: AND AND AND AND A VIOLO DIST STORES (14 SE DUC)	Fall Dut Boy	
8	5	151	FAREWELL I TOUR: LIVE FROM MELBOURNE	Eagles	ì
5	6	24	THE BEYONCE EXPERIENCE: LIVE	Beyonca	
7	4	5	HOW TO BE A MEGASTAR LIVE!	Blue Man Group	i
8	13	3		er With The Homecoming Friends	
9	7	7	CELTIC THUNDER: THE SHOW CELTIC THUNDER: THE SHOW CELTIC THUNDER: CHE SHOW CELTIC THUNDER: THE S	Celtic Thunder	i
10	11	207	NUMBER ONES	Michael Jackson	î
11		23	FUTURESEX LOVESHOW: LIVE AT MADISON SQUARE GARDE	N Justin Timberlake	ä
12	9	25	ORAL FIXATION TOUR	Shakira	
13	10	24	CROSSROADS GUITAR FESTIVAL 2007	Enc Claston	ŝ
14	F.		AMAD HOME VIDEO WARRER MISSE VIDION 1552174 (25 NO OVO). ZAPPA PLAYS ZAPPA	Zappa Plays Zappn	
18	١.		CLASSIC ALBUMS: PLASTIC ONO BAND	John Lennon	ñ
18	12	7	LIVE FROM PHILADELPHIA	John Legend	î
17		N.	COLLINEA MANIC VIOLENSIAN EMB VIOLO 711228 (14 95 DVD)	Louis Gialio	ł
18	19	9	ALIVE: MUSICADANCE	John Sesh	ł
19	14	30	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL	David Gilmour	ł
20	18	2	CLASSIC ALBUMS: THE DOORS	The Doors	ł
21	18		DONIZETTI: LA FILLE DU REGIMENT	Natale Dessay Usan Deen Florez	4
21	17	84	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND	Catic Woman	ł
-		-	LIVE AFTER DEATH	imo Marien	4
23	22	13	CQUMENTANCIC MODIFICATE BAS VIOLO 27737 (19 98 DVO)		ą
24		ATTES	MTV UNPLUGGED IN NEW YORK	Torn Petty And The Heartbreakers	4
25	20	24	DOCUME VIOLUTIONS IN HEAL LOST STORE (NEW STATE)	Kryana	1

VIDEOCLIPS

TERRANGE LOVE APPAIN
AGE STYLE HEROTOGE
BEEFELDING LOVE
BEEFELDING
BE

5 3 PRE GOT HAM 5 DAY DOWN DRIVERS IN A SPA.
5 GOT ME GOING
BAZZE MAN DOWNLARD:
18 TOUCH MY SODY
BANKS CAME ELANDON
DO POCKETFUL OF SUNSHINE
MANNA ROBBERT DE PROCESTED FOR

IBANT J BURG MATEURICH SEFFEN WIERSCOM

19 13 STOP AND STARE
GREENPRIK MISERSCOM

18 3 HEAVEN SENT
STEMA COLL INNE METER STEELSCOM

TAKE YOU DOWN

TAKE YOU DOWN

23 3 IN LOVE WITH A GIRL

WHATEVER IT TAKES

WHATEVER IT TAKES

HOMECOMING

HOMECOMING

STORY WITH A GORDINA WISS THIS

WOURE GOONA MISS THIS

16 3 YOUR GOONA MISS THIS

THACE ADDRESS CAPITOL INCOME.

TO LIFE OF DA PARTY
AND REMOVE RESIDENCE OF THE PARTY
AND SHOWN JAY COMMA

FEELS LIKE TONIGHT

VIDEO MONITOR

HADOWIA FEAT JUSTIN TIMBERLAKE, 2 MARKETS
LECONA LEWES, SLECOWE UPE
LORGIN SPAINS DUET WITH CHIES SHEWN, NO SIN
DUFFY, SPECE
ONERREPUBLIC, SICE AND SIME
GAVIN DEGRAM, IN JUST WITH A DER

LIFEHOUSE, WANTEVEN IT TAKES
NATASHA BEDINGFIELD, POCKETTEL OF BRANC
COLBIE CALLANT, REGIST
ALICIA KEYS, TERMON LOVS SITHIN

CAMPIE UNDERWOOD, ALL MEMORAM DRIL.

DOES TRIBLE FAST TRIBLES TEATHERDO, AUDIEST THE TRIBLES T

DERKS BENTLEY, Tenning 19 STAY THAN LANGE

LEDISL, IN THE MODIUM

CHANGETTE MICHELE, MAR

CHANGETTE MICHELE, ME OR

JOHNS STARTS DULL WITH CHRIS SHOWN, 10 AM

JORDIN SYANS DUEL WITH CHIRS ON RAHEEM DEVAUGHIN, ENGINER ALICIA KEYS, TERMOS LOVE MENAS JANET, FREEMAS JOY DENALANE, HERVEL OF RELL MARY J. BLIGE, ETRY FOUR

Billograd R&B/HIP-HOP 1700



CENT	Tinia	ARTIST	MATERIAL PROPERTY.	2 WELLS	MER WEEK	auto.
	We The Best	VARIOUS ARTISTS	d	48	45	0
	HARLEMs American Gangster	JIM JONES		42	47	57
	5*Stunna	BIRDMAN	a	48	50	58
•	Sean Kingston	SEAN KINGSTON BELIGA HEIBITE KOCK EPIC 19999 SONY MUSIC (18 88)		54	51	59
	The Opaque Brotherhood	DARK LOTUS PONING AGES 4643 172 989	3	23	42	80
	Doin' It Big	8 BALL REAL State AT 117 901		47	52	81
	The Art Of Love & War	ANGIE STONE	6	49	57	
	Underliable	AZ NEW STANDART MONEY SEZT NOON (17 BB)		44	53	63
	Made	SCARFACE	102	60	61	3
	The Best Qt 2Pac - Part 1: Thug	2PAC AMM/HDFATW RDW INSERSCOPE DISSOZZIJME (11.9%		57	65	
	Reel Definitions	PLIES STATASME (14.00)		56	59	66
	BERNER Drought Season	THE JACKA OF THE MOBB FIGAZ AND		-	55	57
	T57	TRIN-I-TEE 5:7	31	93	14	3
	Motown A Journey Through Hitsville USA	BOYZ II MEN		56	60	80
	Purpose	ALGEBRA HITM 00001 117 564		62	72	70
	Back To The Traphouse	GUCCI MANE		50	64	70
	NOW 28	VARIOUS ARTISTS (MISSAN SMS THAT (CIC MARKETING GROUP UNIVERSALS)	8	50	60	72
	Funk This	CHAKA KHAN		67	79	73
	Greatest Repper Alive	LIL WAYNE, BIRDMAN & IDEAL	Ü	53	63	74
	ngts 20th Centrury Meeters The Millennium Collection	BRIAN MCKNIGHT The Best Of Brian McKe		MIKT	814	73

		_			_
5	1	Ю	P		
-	и	В	LUES ALBUMS		
NAME OF TAXABLE PARTY.	AST	M COT	ARTIST	Title	DIAL
1	1	8.	JEFF HEALEY	Mess OI Blue	
2	2	76	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	The Real Deal: Greatest Hits Vol. 1	
3	7	14	BACK DOOR SLAM	Roll Awey	B
4	4	2	TAB BENOIT WITH LOUISIANA'S LEROUX	Night Trem To Nashville	
5	3	4	MARCIA BALL	Peace, Love & BBO	11
6	5	26	STEVIE RAY VAUGHAN & FRIENDS	Solos, Seessons & Encoree	
0	15	4	MICHAEL BURKS	Iron Man	1
8	8	15	NORTH MISSISSIPPI ALLSTARS	Hemendo	
9	8	37	JOE BONAMASSA	Sice Gin	ı
ID	13	67	KENNY WAYNE SHEPHERD	10 Days Out: Blues From The Backroads	
11	10	7	ERIC BIBB	Get Onboard	1
12	M	B2117	ANA POPOVIC	Still Meking History	
13	12	62	SOUNDTRACK	Bleck Snoke Moan	ı
14	11	3	SEAN COSTELLO	We Can Get Together	
B	E.	am	OTIS TAYLOR	Recapturing The Banjo	Ü

LYFE TIME AT TOP OF R&B TALLY

Lyfe Jennings leads the invasion of lour top 136,000 sold. The Roots plant "Rising Down" to debuts on Top R&B/Hip-Hop Albums as at No. 3 on R&B Albums and enjoy their first hits third release, "Lyfe Change," becomes view from the Top Rap Albums perch since hits second consecutive No. 1.

Billboard began managing

"Change" rings a respectable 80,000 units on the Billboard 200 (No. 4) for his second bow in the top five. Jennings' last set, "The Phoenix," spent a week at No. 1 on the R&B chart. It also opened at No. 2 on the Billboard 200 with



the list in 2004. The crew also lands its fourth top 10 on the Billboard 200 at No. 6 with 54,000. Newcomers Lil Mama and Estelle round out the upper-tier bows at Nos. 5 and 6, respectively.

R&B/HIP-HOP Billegro

ROBENTALION TO CO. IN THE CASE OF THE CAS

LIKE YOU'LL NEVER SEE ME AGAIN

23 25 10 TEENAGE LOVE AFFAIR
ACCA NYS 1954 LINE
24 12 28 DEY KNOW
BHANTY SO THE ATTEMP
25 6 GET SILLY
27 LY LYNNAM TO THE ATTEMP
28 25 6 GET SILLY

WOMAN WOMA	
OF THE PROPERTY OF THE PROPERT	
Section of the control of the contro	
week our maintyment of the control o	
1	
which is the second of the sec	
Manager Mana	
Magic FOR LOVE	
WITH YOU WORK TAX OF THE STATE	
20 10 10 10 10 10 10 10	
war in at research present process. 2 War in a construction of the construction of th	NATIO
30 50 20 20 20 20 20 20 2	
0	
05 SINCE FOR 1 THE STATE OF THE STATE	
GRIPPIN GRIP	
10 54 CLOSER	HESCOPC)
AN JOE FAM JA HONGOM TREMOR SOUND INFORM NO MATTER WHAT TO INCOME MARIA MARIES AN AT 10 DROP & GIMME SO UNIT MASS THE HARMENE ONE HOT ACT SWISSIAN	
47 13 DROP & GIMME SO UNIT MATERIAL STATES	CAPITOLI
MAKE YEARS LESS HTW. DONR OLD YES CHANGE CHANGE COMPANY	
	DUSC ASYLUAL WATER O
51 4 FOOLISH SMANTT to DALASTILING	
63 83 8 BYE BYE	
47 49 37 NO ONE	

A MILLI

25 29 6 SAY YEAH

9	1	AI	DULT R&B
100	THE REAL PROPERTY.	Meters de Cer	TITLE ARREST (REPRINT : PROMOTION LABEL)
1	2	26	I REMEMBER
2	3	29	NEVER
3	1	32	WOMAN RATES OFFICER OF TOPICS
4	4	26	LIKE YOU'LL NEVER SEE ME AGAIN
5	5	30	JUST FINE
8	6	24	HONEY BYTAN BAD I SHITTPIAL MOTONIO
7	6	12	TOUCH MY BODY
8	7	16	SOMETIMES AND STORE THE CASE
9	9	15	SUGA SUGA SUGA
1	12	20	NEVER WOULD HAVE MADE IT
TO!	11	20	SUFFOCATE 1 MRIAN (VIII) LINE CAPITOLI
12	10	28	MY LOVE AL SOFT HOUSE SLADE
1	14	10	THE RIVER
1	16	14	NEVER NEVER LAND
15	13	14	SUPA SEXXY DAMLE WEEN FEEL LINES UNIT CONTRA
0	18	19	WORK THAT MAY A BURE 1927 THAN POR OLIFFER BY TE PSCOPE.
17	15	13	IN THE MORNING
0	20	5	STAY WITH ME (BY THE SEA)
10	19	8	I'VE CHANGED JARTHI FLE REFSHA COLE : DOWNE WILL, AVI. AND.C.;
20	25	3	I'M CHEATIN'
81	27	(0)	LET GO LILAM MADMANES PTERCONTI
23	22	4	THE WAY THAT I LOVE YOU ASSAULT THE RECEIVED IN THE RECEIVED FOR THE RECEIVED IN THE RECEIVED
0	29	2	TEENAGE LOVE AFFAIR
3	23	11	FREE MACUS MULTIP FEAT CORNORS BALEY AND 3 DELICES CING.
80	21	(2)	LOVE IS YOU DRISTING MANAGEMENT MORE SEES AND SEASONS AND SEESONS

RAP SONGS - THE CONTROL OF THE CONTR

Ā	F	₹1	IYTHMIC AIRPLAY	ı
12	鞴	THE PARTY	TITLE ANDST (APPRINT / PROMOTION LABEL)	ą
0	1	7	LOLLIPOP LIL WATER FEAT STATIC MARKE LEASH MONEY URBACKSAL BIOTOWN	
2	2	12	LOVE IN THIS CLUB	1
3	3	15	SEXY CAN I MY I R TURG BING HAD CHOST DE IN SHEPSCHOOK	1
0	4	12	NO AIR JORGH STARKS SOFT WITH CHRIS BROWN 15 JULY 2010141	1
0	6	13	WHAT YOU GOT	1
6	5	12	TOUCH MY BODY	1
7	7	9	THE BOSS RCE POSS FEM THERE SUP IN SUDE DEF JEM TO ANGLE	1
0	2	9	BLEEDING LOVE	1
0	11	8	DAMAGED BANTY KANE HATO BOY ATLANDED	1
10	8	16	SHE GOT IT	1
10	14	6	BUST IT BABY (PART 2) RESIDE BETO ON GATE SUP A SUBSATILATIO	1
12	12	34	LOW FIG. REAL S. PARK . POS. ROY (ST. ANTIC)	1
13	10	22	WITH YOU ONS BOOM INT 20100	1
13	17	8	FINER THINGS SHITLE FOR THE VE PRODUCE, NAME WEST IS JOHNSON COPYS SO SO DESTRUCTOR	
15	13	22	INDEPENDENT WISSE US POST & US SOSSE (TRUL ASYLLIA ATLANTE)	ï
10	22	3	BYE BYE	1
17	15	13	KILLA DESIGN TERE WAS ASS CHATHER CAPITOL	1
O	21	3	CLOSER MATERIAL COMPANY OF THE PROPERTY OF T	*
19	18	11	ELEVATOR ROBERTEE BRIGARD FOR BOY ATLANTO:	*
20	18	25	SUFFOCATE J HOLDE MAINC LIST CAPITOL	*
3	25	3	TAKE A BOW	3
22	19	15	CRYING OUT FOR ME	1
23	30	4	GET LIKE ME SAND MARGET FREE CHIES BROWN 12 - G FA C E SIG LENYERSAL MOTORNI	í
A	43	16	PARTY PEOPLE	1

BO	OWELE MINE	
21 27 +	LET GO	
- 4	LALAM HATHAWAY PTRECONG	
22 4	THE WAY THAT I LOVE YOU ASHADI HE	
20 2	TEENAGE LOVE AFFAIR	
-	FREE	_
23 11	MARCIS MILLER FEAT CORNOCE BALLEY RAS OF UCES CARGO	
21 1	LOVE IS YOU	
-	DRESETTE MORLE (CEF. JAMYS, MG)	
		-
_		-
	☆ HITPREDICTOR	
	M THITTIEDIOTOR	
	sex revises or	
	•	
See chart is	gend for rules and explanations. Yellow indicates recently tested to indicates New Release.	50.
ARTIST/Tide:		
		100
RAB/HIP-	HOP AIRPLAY	
T	be Way That I Love You universal motown (\$3.5)	- 2
	She Got it universal reputation (77.3)	11
	Dub, Part II (DIREA (87.2)	11
TOTA IN 1887 A	Last Time ATLANTIC (86-7)	
	Costomer 20MBA (81 C)	1
	Take Yen Dewn 2006A (26 8)	- 1
	I Law Year Girl (0.00) (80.7)	Z
ALICIA	Tennage Love Affair mee (84 4)	Z
ST MARIG	Music For Love mus (91.7)	3
BANKY I. E	Stay Down syttemacore (78 1) Grippier sytemacore (88 9)	12 12 22 32 34 40 41 46 55
de MELVE	Decer stums (60 5)	
· MARKET	CONTROL Bye Bye toma (73 8)	à
CARRIE TO	@ War stunt (#1,4)	5
☆ TRINA 3	A Gotte Thong For You starts state (75.3)	59
	Party People LINIVERSAL MOTOWN (89.3)	- 6
There's Rette		×
HHYTHMI	CAIRPLAY	
	Leilipop сипченых нестоин (75.2)	3
	No Air zoman (69 9)	
	What You Got nettescore (66.9)	3
A. Carrier	Damaged attachts (65.5)	
de maria	Senior motion (73.1)	-
	aks A Bow (come (73 9)	11 11 2
	Say Yeah wanner snos (85 9)	25
	te Way That I Love You unevenue recrows (\$1.9)	2
SHOT T	4 Minutes wursen ands. (78.7)	- 31
STATE T		
	THE REAL PROPERTY OF THE PARTY	
		33
Overs s Modici	I SPEC (70.5)	*
Chera's Modili Leva do This (3

Billboard R&B/HIP-H



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6	٨I	HO	T			
6	ч	R	S.F	3/HIP-HOP SONGS		
		8	25		ш	
	36	10		TITLE Artist STUDIETA SCHUMPTER HAPPERT / PPEMOTEN LASEL	B .	ł
0	1	3		LOLLIPOP UI Wayna Feeturing Stetic Major 39 JOHA CETA D CHITICS GUNETU SCHIRITA HUNGSON CONTROL HETOWN		
0	4	8		THE WAY THAT I LOVE YOU Ashield if HUTTERS DOUGLAS IN DOUGLAS IN DOUGLAS IN THAT TENS OF THE RECURSIVE FISAL MICROSIN		
-	3	Û		LOVE IN THIS CLUB Usher Feetungs Young Jeezy		
4	2	2	13	CREATEST TO COUCH MY BODY GAINER/SALES STRENGTHOROUGH CONTROL CONTROL CONTROL STRENGTHON	н	Į
4	÷	1253	13	GAINER SALES CSTERRING TARCHER (MICHIEV CASTERNATI INSRECTIONSON) CO READ DAYS	Lillia	
0	7	8		NO AIR Jordin Sparks Duet With Chris Brown the Linguistic Graces of March 20 to 10 t		
0	5	7		THE BOSS Rick Ross Featuring T-Pain JROTEM IN ROBERTS J ROTEM T PRINT OF CAR IN SCIENCE ST JAM 10 JAK		
7	19	17	10	BUST IT BABY (PART 2) PRICE Featuring Ne-Yo JROTH M. PLATS JROTH S. SMITH J. JACASON J. HARRIS H. T. (PMS) PRICE STRUCTURE S. SMITH J. JACASON J. HARRIS H. T. (PMS) PRICE STRUCTURE S. SMITH J. JACASON J. HARRIS H. T. (PMS)		
	8	4	×			
100			200	PROPERTY OF THE PROPERTY OF TH		
9		5	n			
10	9	13	23			
0	14	-		LOVE IN THIS CLUB, PART II Usher Facturing Beyonce & Lil Wayne		å
12	18	18		LAST TIME Tray Songs B M COX -TAEVERSON B M COX P A J DEAN TRUSTIN O AMILY) @ SONG BOOK BILARING		å
12	12	18	101	CUSTOMER Raheem DeVaughn		
14	13	9		LIKE YOU'LL NEVER SEE ME AGAIN AICIE KOYSE		
				A RESCRIPTION OF RESCRIPTIONS OF THE STREET OF		
15	11	10	31	CATEMART IC A STEWART TARDED		
0	21	25		TAKE YOU DOWN Chris Brown DE HERPOORL DAMAG & BROWNHAMSON OF DIRECT LIFE BROWN SPECIAL LIFE BROWN SPECIAL DAMAGE OF DRIVEN SPECIAL DAMAGE OF DRIV		å
17	15	12	12	JUST FINE Mary J. Bigs		
0	27	38		CREATEST HEAVEN SENT Keysine Cola Cola Cola Cola Cola Cola Cola Cola		į
10	20	-	in	NEVER Jeptern	601	i
			×	O PARRIL S D PARRIS D PARRIS C CHISCLINI		
50	18	11		C STEMANT (\$ RADIO KILLA GET JAKE IDJAIG		
21	17	14		CRYING OUT FOR ME Mario #0.56 OF 17.5MS 7 CARS FOR E WILLIAMS) @ 380 STREET 2 FMS		
0	26	29		I LUV YOUR GIRL The Drawn THIS WEST ON THE LEAST PARTY OF ALED WILLASS JAM WORK		å
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T.I.'S TIME TO SHINE HIGH DEBUT T.I.'s return to Hot R&B/Hip-Hop Songs with

"No Matter What" at No. 43 earns the best debut by a rap single since Jay-Z's "Blue Magic" bowed at No. 35 last October, T.I.'s hit ranks second only to Usher's No. 14 launch with "Love in This Club. Part II" last week for the ton bow this year.

stems from his upcoming set, his most charging 56-61 on Top R&B/Hip (up 139%).

> ng acting career, this impressive bow from the upcoming "Paper Trail" could signal a slight victory for the rapper. In March he was sentenced to community service and 12 months in prison after pleading guilty to federal weapons charges. - Raphael George

COUNTRY Billbeard

	CO	UNTRY ALBUMS.		
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	3 -	PHIL VASSAR	Preyer Of A Common Man	
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11	1 2 3	GARTH BROOKS	The Ultimate Hits	D
12	10 11	KENNY CHESNEY	ust Who I Am: Poets & Piretes	i
13	11 10	ROBERT PLANT / ALISON KRAUSS	Reising Sand	
14	12 7	SUGARLAND MINISTER WILL I MADE (13 NO.	Enjoy The Ride	8
18	15 13	EAGLES	Long Road Out Of Eden	8
16	16 15	CARRIE UNDERWOOD	Some Hearts	
17	13 12	RASCAL FLATTS (PRE STREET ORGAN HOLLYWOOD 178 St.)	Still Feels Good	
16	14 14	BRAO PAISLEY	5th Gear	
0			rtine McBride: Live In Concert	
ĕ	18 17	MIRANDA LAMBERT	Crazy Ex-Girlfriend	
21	17 16	TIM MCGRAW	Lat It Go	ä
0	20 20	JOSH TURNER	Everything Is Fine	•
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25	19 16	KEITH URBAN	Grantest Hits	-
0		CHRIS LEDOUX	Classic Chris LeDoux	Ĭ
27	24. 25	GARY ALLAN	Living Hard	
28	28 26	OOLLY PARTON	Backwoods Barbie	
29	25 27	GEORGE STRAIT	22 More Hits	
30	23 19	JOSH GRACIN	We Weren't Crazy	Ī
31	26 24	LEANN RIMES	Family	
32	30 29	CHRIS CAGLE	Ay Life's Been A Country Song	
33	27 23	VARIOUS ARTISTS		
34	32 34		Greecest Hits	
0	39 39 39	PACE ALAN JACKSON	16 B-ggest Hits	Ī
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36	34 33	VARIOUS ARTISTS How Greet Thou Art. Cospel Favors		
30	41 (0)	DOLLY PARTON	16 Biggest Hits	
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		VARIOUS ARTISTS		
41	35 32 40 38	ALISON KRAUSS A Manufacture	Songs 4 Worship: Country	
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	SHELTON Pure BS	5	57	
	US ARTISTS God Bless The USA	T)
	BIG TOWN A Place To Land	3	48	
	MICHAEL CARROLL Weitin' in The Country	8	61	
	KEITH Big Dog Daddy	0	55	
	MCENTIRE The Best Of Riche McEnter 20th Century Measure The Millenium Collection The Dest Of Riche McEnter 20th Century Measure The Millenium Collection	4	51	
i	OWEN Startin With Me	6	64	
	NY CASH VISCOSC 27 644 500Y 89K 112 881 Playlist: The Very Best Of Johnny Cash	п		ì
	NA MCBRIOE Weking Up Laughing	7	62	
	T YOAKAM Dwight Sings Buck	4	66	
j	DENVER ON 17700 KORY BASS (12 No. Playfest: The Very Best Of John Derwer	- 10		ì
	NELSON Moment Of Forever		65	
	ON JENNINGS Playlist: The Very Basi Of Wayton Jennings	15		è
	URBAN Love, Pain & The Whole Crizy Thing	8	63	
Ì	US ARTISTS The Very Best Of Owlton Country	3 3	74	
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71	63 1	68	KEITH URBAN	Love, Pain & The Whole Crazy Thing
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No.	14	100	ARTIST	Title
0	3	6	RICKY SKAGGS & KENTUCKY THUNDER	Honoring The Fethers Of Bluegress: Would To 1946 And 1947
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0	12	9 3	TIM O'BRIEN OWDY SHEEL BUT PROPER AMERICAN	Chameleon
0	12-01		RICKY SKAGGS & BRUCE HORNSBY	Ricky Skoggs & Bruce Hornsby
0	7 ;		HICKEL CREEK	Reasons Why (The Very Best)
11	4 1	10	PUNCH BROTHERS	Punch
0	14 1	12	BLUE HIGHWAY	Through The Window Of A Train
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0	11 1		ARIOUS ARTISTS	Original America Classics: Bluegrass Classics
Toronto.		10.3	HE DEVIL MAKES THREE	

'IDOL' STACEY STARTS IN TOP 10

"American Idol" alum Phil Stacey stakes his try Songs (29-28). It drew 4.4 million impres-

claim on Top Country Albums, as his self-titled sions during the tracking week, adding to its todebut set pops on with 13,000 copies at No. 8 (No. tal of 35.3 million impressions since it first de-43 on the Billboard 200). buted Feb. 9. Stacey's set is Stacey is the fifth "Idol" to also racked at Christian spelist that includes Josh Gracin,

Kellie Pickler, Carrie Under-

wood and Bucky Covington.

Stacey's set is pushed by lead

track "If You Didn't Love

Me," which achieves a new

peak at No. 28 on Hot Coun-

Fall

cialty stores by EMI Christian Music Group. At No. 1, Tim McGraw nabs his 10th chart-topper with a hits set sold exclusive-

ly through Wal-Mart and



CLAY WALKER

Billbeard COUNTRY 172

LIFE IN A NORTHERN TOWN Superland Feat. Little Big Town & Jake Owen

Julianne Hough

@.cus

THAT SONG IN MY HEAD

TIL I WAS A DADDY TOO

DO YOU BELIEVE ME NOW

COUNTRY SONGS 2 3 29 JUST GOT STARTED LOVIN YOU I SAW GOD TODAY George Strart ON W CRISWELL WIGHTY PICTURE TO BURN Taylor Swift Trace Adkine YOU'RE GONNA MISS THIS I'M STILL A GUY LOVE IS A BEAUTIFUL THING LOVE DON'T LIVE HERE Kenny Cheeney Eta Carrie Underwood Anticarrite Management Gentry Country Country BETTER AS A MEMORY LAST NAME BACK WHEN I KNEW IT ALL Bleke Shelton HOME STRONGER WOMAN Jewel SOMETHIN' ABOUT A WOMAN 15 18 17 10 Toby Keith IT AIN'T NO CRIME 16 17 19 19 Josh Turner Feeturing Trishe Yserwood Alen Jackson GUNPOWDER & LEAD Granda Lambert © COUMEA Josh Gracin © COUMEA Josh Gracin © COUMEA Reth Anderson © COUMEA Reba McEntire 20 20 20 20 23 I STILL MISS YOU 23 24 24 25 THIS IS ME YOU'RE TALKING TO LEARNING HOW TO BEND SOME THINGS NEVER CHANGE Sara Evene @ nci Phil Stacey IF YOU DIDN'T LOVE ME The Lost Trailers HOLLER BACK 30 34







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Don't miss another important

CAN SLEEP WHEN I'M DEAD

RadioandRecords.com

SECTOR: 2 2008. Promosowal and imPredictor are transmists of Third Fast LLC ALL CHARGE for Chart I second for a day and posteriorization

BETWEEN THE BULLETS wiessone billboard.com

OTTO'S 'LOVIN' ' IS WORTH THE WAIT Almost six years after his first chart appearance, James Otto on the Dec. 22, 2007, chart, and the first solo male to hit No.

crowns Hot Country Songs for the first time, as "Just Got 1 for the first time since Rodney Atkins with "If You're Going Through Hell (Before the Devil Even Started Lovin' You" steps 2-1. The soulfully delivered song tops his pre-

ALL SUMMER LONG

WORKIN' FOR A LIVIN



Knows)* in August 2006. Otto's broad span between his first charted song and his first No. 1 isn't the format's his first No. 1 after charting singles for nine years, as did Jack Ingram when his "Wherever You Are" reigned for one week in May 2006. -Wade Jessen

ATIN Billbeard

HOT SONGS

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Conjunto Primavera	TE LLORE	8	5	0
Vicente Fernandez	LA DERROTA	13	11	0
Tommy Torres	PEGADITO	21	8	11
SIVO Gitberto Senta Rose		16	9	12
Vicenie Fernandez	ESTOS CELOS	10	16	13
	TOMAME O OEJAME	18	20	0
MA El Potro De Sinatos	EL VASO DERRAMA	12	14	15
La Arrelladora Banda El Limon	SOBRE MIS PIES	9	13	16
		20	17	12
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HOT LISTED A COLUMNO HARPEA LECKE THOS HARPEA LECKE	Jessa Wilner
AMIGA POR FAVOR	Pedro Farni
INOLVIDABLE NOT LISTED (ADT LIGHED)	Jenni F
ERES ABAGUEGO (AFFORSECA)	Alajandro Ferni
SIN PERDON HADDSTA - CELLOSAD	Hector A
RUMBO AL SUR LOS TIGRES DEL NORTE (I VILIDEZ LE AL RIORTEGA CONTRERAS)	Los Tigres Dai
EL DIA DE TU SUERTE (HOY) HJ1099ES DOILITO R. L. POMMA'A PAGAN-	Nº SO LIFE M
FLOR OF LAS FLORES	Cerdenales De Nuevo Leon Y D
DE QUE ME PRESUMES	Lupillo F
CALABRIA 2008	Enur Featuring No
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NOT LISTED AND LISTED	M P/J
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AMOR MORTAL FIRETA ; NICZA R MEZA (EMICZA)	Los Inquietos De
SUFRIRAS CCAMAL JUNCO (JR MARTINEZ S SALINAS)	F
COMO YO NOT USTED (NOT LISTED)	Juan Luis Guerra
NO TE VAYAS	Gilberto Santi sony sa
ME MUERO NOT USTED IN JAMENTE A NALAN	Diana

LATIN ALBUMS

MANA Arde El Cielo	
ORFATEST VICENTE FERNANCEZ Para Siempra.	
ENRIQUE IGLESIAS 95 03 UNIVERSAL LISTED EFONT'S (14 50) +	
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MARCO ANTONIO SOLIS La Mejor Coleccion	
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VICENTE FERNANDEZ Historia De Un Idolo	
CAMILA Todo Cambio	0
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LOS TIGRES DEL NORTE Raicas	
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K-PAZ 0E LA SIERRA En Vivo Deede El Auditorio Nac cesa 25/41/2005 11 34 Co 8/21 4	
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20	10 12	DEC after (11 98)
27	26 23	K-PAZ DE LA SIERRA Capez De Todo Por Ti (654 77 - 100 05 172 98)
28	28 27	AVENTURA K.O.B.: Live PIS-MEM LATER 29568-SONY BMC NORTE (18.06 CD-090) (4.
29	23 -	GRUPO MONTEZ DE DURANGO Vide Meliosa
30	32 - 2	CAIFANES/JAGUARES De Callenes A Jaguares
31	29 25	LOS HONOSCOPOS DE CURANGO Ayer Hoy Y Siempre
32	24 21	LUPILLO RIVERA Tiro De Gracie
33	33 32	BANDA EL RECOOD 30 Progachias, Puros Corredos Y Runcheras
34	34 35	LA ARROLLADORA BANDA EL LIMON Y Que Quede Claro
35	31 29	LOS TUCANES OE TIJUANA 20 Aniverserio
36	38 35	VARIOUS ARTISTS 30 Corridos: Muy Perrones
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54	42 44		LOS TUCAMES DE TLAMAA UNIVERSITA DE TEMPO A TO ME
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59	48 39		K-PAZ DE LA SIERI
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61	59 64		JOSE ALPHESO JAMENEZ Neco
0	71 72		XTREME
63	58 46		LOS TERMINLES DEL NORTE
64	50 51		GRUPO MONTEZ D
65	40 31		TOMMY TORRES
0	73 -		DON OMAR
0	10-1000		MARC ANTHONY
68	67 56		RICARDO ARJONA QUI

78 56 41

BELANOVA Fantasia Pop	
ALACRANES MUSICAL & XTREME Urbanos Unidos (A CALLE 33081:16 11598)	
LOS TUCANES DE TUANNA La Mejor Coleccion: De Comidos UNIVERSIA 371 110 00 6,75 00;	
ANGEL & KHRIZ Showtime	
ANDREA BUCELLI Lo Mejor De Andrea Bocelli: Vivere SOCAT SENTE ESSSOLUENTESAL LAMBO (18 98)	Į,
IVY QUEEN Sentimiento	K
SIN BANDERA Haste Ahore	
K-PAZ DE LA SIERRA 15 Autenticos Exilos	
EL CHAPO DE SINALOA 15 Autenticos Exitos	
JOSE ALFRESO JAMENEZ Necros De Coleccion: 30 Grandes Cancornes SONY EUG. ACATE 06009 12 88)	
XTREME Hactando Historia (A CALLE 342011/00 r13 90)	
LOS TENVIRLES DEL NORTE La Mejox Colección De Cumbis PELICIE 1991 (113 96)	
GRUPO MONTEZ DE DURANGO Agarrese!	Ě
TOMMY TORRES Tarde O Tamprano	
DON OMAR King Ol Kings vi cosses Machers (15 00)	•
MARC ANTHONY El Cantante (Soundtreck)	
RICARDO ARJONA Quien Dijo Ayer: Special Edition SOLY MIS WORTS 1822S (14 86)	
ALEXIS & FIDO Sobrenstural	
BNAZEROS NESICAL DE OURANOO Lunes De Oro: La Abeja Miope 054 2770076 5 50	
EDNITÁ NAZARIO Real souv eup xoate 11621 /14 861	
LOS DAREYES DE LA SIERRA Con Banda DEA 121145-05 (11.55)	
JUAN LUIS GUERRA Y 440 La Llave De Mi Corazon De ELLUSA MUSICIA MI	
LOS CAMINANTES La Historia. Lo Mas Chido Chido Chido	

VARIOUS ARTISTS

THE SE ME MINT MENTAL 26 19 13 IF

ABE

LATIN AIRPLAY

POP

MEEK	UALI	TITLE ARTHUR (PROMOTOR EASEL)
0	10	BI NO TE HUBIERAS IDO
		DONDE ESTAN CORAZON

GOTAS DE AGUA DULCE TE QUIERO

ME ENAMORA TODO CAMBIO

ALGUIEN BOY YO AHORA ENTENDI VO OLUERO NO PUEDO OLVIDARLA LLEGASTE TU

RHYTHM

EL DIFICIL
RELA ONTRO (CHISTRO UNIVERSAL MOTO)
PERDONAME SOBRENATURA MERIS & FIDO 150NY SHI LA VECINA ANDLE ENDE SE MACRETE SEXY MOVIMIENTO

MOVE SHAKE DROP

EL PERDEDOR LOLLIPOP

HARM FALL ERROR CASH MARY SAMARA MITOR

TE QUIERO

AHORA ES

LATIN ALBUMS

POP

MARCO ANTONIO SOLIS CAMILA

JUAN GABRIEL & ANA GABRIEL
US GAME. IMPLIENT MICE.
A.B. QUINTANILLA III PRESENTS KUMHA ALL STARZ GRUPO NUEVA VIDA CAIFANES JAQUARES

ALEJANDRO FERNANDEZ BELANOVA ANDREA BOCELLI

SIN BANDERA TOMMY TORRES 12 RICARDO ARJONA.

RHYTHM

FLEX WISIN & YANDEL WERR VS. TRADEL LOS EXT TONY DIZE

LA FACTORIA

ANGEL & KHRIZ

DON OMAR EL CHIVO

AKWID

15 TITO 'EL BAMBINO

REGIONAL MEXICAN

HASTA EL DIA DE HOY LA DERROTA TOMAME O DEJAME

EL VASO DERRAMA TE LLORE SORRE MIS DIES AMANTES ESCONDIDOS

POR QUIEN ME DEJAS SI TE AGARRAN LAS GANAS (CIERRA LOS GJOS)

TU ADIOS NO MATA A PUNTO DE LLORAR ESTOS CELOS UN BUEN PERDEDOR REGIONAL MEXICAN

SE SE ARTIST VICENTE FERNANDEZ JUAN GABRIEL & ANA GABRIE VICENTE FERNANDEZ

LOS TIGRES DEL NORTE PEDRO FERNANDEZ LOS CUATES DE SINALOA

K-PAZ DE LA SIERRA

EL TRONO DE MEXICO K-PAZ DE LA SIERRA

GRUPO MONTEZ DE DURANGO

LUPILLO RIVERA

DANCE CLUB PLAY.

WANNA BE STARTIN' SOMETHIN' 2008

POCKETFUL OF SUNSHINE DANCE LIKE THERE'S NO TOMORROW

THE LONGEST ROAD LEAVIN

DISCO LIES

BLEEDING LOVE SENSUAL SEDUCTION WHAT'S DONE IS DO

RELAX. TAKE IT EASY THE RIGHT LIFE

HANNAH MONTANA

PUSCIFER

M GHOSE COLORES MICH. AL 15 VARIOUS ARTISTS BUTALDARCE ON HURA FOR

JASON NEVINS

KYLIE MINOGUE

M VARIOUS ARTISTS 2 VARIOUS ARTISTS

7 CRYSTAL CASTLES

VARIOUS ARTISTS 22 28 PAUL OAKENFOLD

DEPECHE MODE

16 9 CASCADA

20 5 YELLE

SHAKE IT MAN TEN TON TOUCH ROCK WITH U FOOL (IF YOU THINK IT'S OVER) CAN HEAR THE MONEY

> **EVERYTHING IS BEAUTIFUL** I GOT AWAY

SPICE UP YOUR LIFE 2008
SPICE UP YOUR LIFE 2008
SPICE UP YOUR LIFE 2008
SPICE ONLY WIND
ONONY ANNAOLIEST CARD STATOS STA

DANCE AIRPLA

SANTOGOLD NINE INCH NAILS

I CAN'T HELP MYSELF NOW YOU'RE GONE MATERIES NOW YOU'RE GONE MATERIES HEAT OF METAL THEORY IN.
LET ME THINK ABOUT IT POCKETFUL OF SUNSHINE

TOUCH MY BODY BREAK THE ICE LOVE SWEET SOUND DISCO LIES DEEP AT NIGHT BABY WHEN THE LIGHT MAD DETA WITH THE MIGHT DAY

RUN THE SHOW SEE YOU AGAIN TOCA'S MIRACLE 2009 DANCE LIKE THERE'S NO TONORROW

> LOVE HAS GONE LIKE A STAR CLOSER SPEED UP

Go to www.billboard.biz for complete chart data 1 101

HITS RE WORLD Billboard

		JAPAN	
		ALBUMS	
TOUR	LAST	(ERUNOSCAN JAPAN)	MAY S. 2000
1	NEW	MADONNA HARD CARDY WATHER DIECS	
2	4	PERFUME GAME TORINA	
3	2	BENNIE K BEST OF THE BESTEST (CD-CVC) FOR LIFE	
4	5	HIKARU UTADA	
5	7	HY WEARTY HICASHIYAKERA	
6	3	ARASHI DIEAN A' LINE J-STORM	
7	8	EXILE EXILE CATONY MEST (CO DVD) ANEX TRAX	
a	17	VARIOUS ARTISTS	
9	10	BENNIE K HEST OF THE BESTEST FOR LIFE	
10	NEW	KAZUYA YOSHII DIMAGNI HIAO MIRACLE EMI	

ALBUMS				
WEEK	MER	(THE OFFICIAL UNICHARTY CO.)	MAT 4, 2000	
1	NEW	MADONNA MAD CAMEN WARRER BRDS		
2	NEW	PORTISHEAO THIND ISLAND		
3	4	DUFFY ADDRESS ASM		
4	1	THE LAST SHAOOW PUPPETS		
6	NEW	SAM SPARRO		
		THE KOOKS		

SCOUTING FOR GIRLS

LEONA LEWIS

PLATTERS
THE VIEW DEST OF UNITY
GABRIELLA CILMI
LESSON TO ME LEARNED SIL

GERMANY 報義 発養 1 NEW MADONNA MAD CARDY WANDER SADE
2 NEW OER W. SCHOLLER HODIES WEIGHES 3 R UDO LINDENBERG STARK WE 2003 WATNEST AMY WINEHOUSE MICK TO BLACK ISLAND ICH + ICH 10M SILMS STEM FOR ONEREPUBLIC OIE AERZTE STEFANIE HEINZMANN

R.E.M. ACCELERATE WATREER BOOS

CANADA

1 NEW MADONNA
SARAH MCLACHLAN
ANDRES & SOCIAL AND CHICA STREET AND CARRY MADON AND CHICA STREET AND CHICAGO CHICA STREET AND CHICAGO CHICAG

PORTISHEAD

LEONA LEWIS PRIC LAPOINTE

ARIANE MOFFATT BASE TOUS LES SONS AUDIC OEF LEPPARD

MARIAH CAREY



-	METS	DHELDEN EDANDSCAN INTERNATIONAL!
	1	4 MINUTES MARRIED THE THREE VALUE OF THE PARTY THREE THREE THREE VALUE OF THREE THRE
	2	MERCY
	3	AMERICAN BOY ESTELLE FE MANY WEST HOME SCHOOL ATLANTO
	5	BLACK AND GOLD SAN SPANNON ISLAND
	4	WEARING MY ROLEX

2	2	MERCY BUFFY AME
3	3	AMERICAN BO
4	5	BLACK AND G
8	4	WEARING MY
8	8	LOW FLO RIDA FT. T-PANK FO
7	7	LOVE IN THIS
	-	CRY FOR YOU

CLUB HEARTBREAKER
WILLIAM WILLIAM WITERS
VALERIE
MAN MOSON FI ANY WHE
STOP AND STARE

TOUCH MY BODY PROPANE NIGHTMARES HEARTBEAT FASCINATION

WITH YOU NEW SOUL
THE NAME TO THE THE SOUL
SO SOLL ES BLEIBEN BREAK THE ICE

FRANCE

п	35	(BREP IPPP TITE-LINE)	MAY N. 21
1	1	MADONNA MADO CAMOY STATISTICS MICES	
2	2	FRANCIS CABREL 118 MOSE ET DES DITTES COLUMNIA	
3	MEW	PORTISHEAO THING SLAVO	
4	4	OUFFY ABCKPERFY 45M	
6	5	AMY WINEHOUSE	
8	10	ERA RESORN WERCURY	
7	8	GRAND CORPS MALAGE	
6	8	RENAN LUCE MPRIT BARCLAY	
9	7	ALAIN BASHUNG BED HTROLE BARCLAY	
10	3	SAEZ SAEZ CRO 7	
	_	_	

ITALY

ALBUMS

MACONNA MACONNA VASCO ROSSI

JOVANOTTI MAN MERCUTY

LEONA LEWIS AMY WINEHOUSE

CAPAREZZA
LI DIMENDIA DIL MID CASS VIRGIN
PORTISHEAD
INNO SILANO

PIERO PELU'
FEROMENTE S
GIANNA NANNINI
GARNA RET POLYGOT

R.E.M.

AUSTRALIA

11111	TAST METER	(ARM) MAY 6, 2000
1	NEW	MADONNA RATO CARDY STATES STATES
2	NEW	ANDRE RIEU/MIRUSIA
3	MEW	CAMIEN LEITH CATCH THE WIND: SONGS OF A SEMENATION SONY BING
4	1	KASEY CHAMBERS SHANE NICHOLSON
6	NEW	CARL RISELEY
6	3	THE PRESETS APPEARAGE MEGALIAR
7	16	LEONA LEWIS
8	4	K.O. LANG WATERSHED HORESUCH
9	MEW	PORTISHEAD THIRD SLAVE

SPAIN

ALBUMS

10 NEW BLISS N ESO

LUIS MIGUEL

MONICA NARANJO

MANA MICE EL CIELO WARREN BROC

PRINTE OF MILITE
EL CANTO DEL LOCO
PERSONAS SORY 8990

MIGUEL BOSE

SERGIO DALMA A MENA FINA INVERS

DUFFY EL ARREBATO

FRANCIS CABREI BEI ROSES II DES DATES JACK JOHNSON BLET PRODUCT DE STATE THE NETHERLANDS

AMY WINEHOUSE BACK TO BLACK ISLAND DUFFY

JEROEN VAN OER BOOM

		- Control Control	
WEEK	TALE WEEK	(HEGA CRARTS BY)	MAY 2, 20
1	NEW	WIT LICHT MARCO BORSATO LATIVERSAL	
2	1	4 MINUTES MADONIA PT JUSTIN THROUGH AND WHATES	A snos
3	4	THIS IS THE LIFE	
4	2	SHOT OF A GUN	
5	3	MERCY	
		ALBUMS	
1	NEW	MADONNA MAD CARDY WATHER BROS	
2	2	AMY MACDONALD THE IS THE LIFE VERTICO	

		DENMARK
	-	DIGITIAL CONGS
MEER	1	INICIEN SCHROCCH RETERRATIONAL! 4 MINUTES RESONA FE JUSTIC TRESSELACE WATCH IN

1	4 MINUTES MADDRIALS WARER BADS
2	THE 1 MARTIN SCHILL SHIP
4	OOWNTOWN BOYS INFERMA CLOCKWISE DALINE SONDER BREAKERS
3	MERCY
5	RAMT I NATTEN (A CAPPELLA)
10	AMERICAN BOY ESTELLE FT KANNE WEST HOME SCHOOL ATLANTIC
8	XXX COUTURE
2"	NO U HANG UP

NORWAY

HE WAS	170	(TERDERS GARS ASSINATE MAY S.
1	2	LOST HIGHWAY
2	3	4 MINUTES MADONIA IT JUSTIN TIMBERLACE WIREMER DEGS
3	1	MERCY
4	5	I'M YOURS ASSON MARE 1.1 (KTEEL
5	4	HOLD ON BE STRONG
		ALBUMS
		KURT NILSEN

5	4	HOLD ON BE STRONG	
		ALBUMS	
1	1	NURT NILSEN NUR TO THE OCCASION FCA	
2	NEW	MADONNA HAND CANDY WARRE & \$19.05	
3	3	VASSENDGUTANE ID VISS	
4	2	DUFFY ROCKFERRY ALM	
5	7	MALIN PARS MOV	-

DENMARK

United			
neffer 1	T CALL	OFFI SECLES MARKETINO RESEARCH MAY S, 2004 4 MINUTES MADDINA FLASTIN INMEDIANE WORLD S PCS	
2	2	THE 1	
3	4	DOWNTOWN BOYS HEEMAL SEROIT BREATERS CLOCKWISE ONLY	
4	3	MERCY	
6	5	RAMT I NATTEN LIZZE ANTROPLE	
		AL BUMS	

		ALGUMS
1	NEW	MADONNA HARD CARDY WATER BEOS
2	NEW	PORTISHEAD THEO ISLAND
3	1	AMY MACDONALD THE ISTHE LIFE (OLDS)
4	NEW	RUNRIG YEAR OF THE FLOOD LIVE AT LOCK HESS PICCAST
B	2	AMY WINEHOUSE BACS TO BLACE ISLAND

GREECE

	ALBUMS		
MEEK	LAST	INFO BREECE DELOCTTE & TOUCHE)	MAY
1	1	SECRET COMBINATION	
2	3	I ZOI EXEL XROMA	
3	MEW	SE MISO ISAIA MATIANPA LINVERSAL	
4	4	TIN AGAPI SKOTONEIS THEOGRAS PERMIS LEGENO	
6	2	APOPSE LIPIS EMERTES MEMORIES ALPHA	
1	1	DUFFY ROCKFERRY ALM	
2	2	MOBY LAST HIGHT HILTE	
3	6	JAMES HET MA MERCURY	
4	4	4 THE ROLLING STONES	
		RORY GALLAGHER	

THIS IS THE LIFE

SHATHER WARRD SYCO NO AIR JOHON SPIRES DUET WITH CHINS SPICWE 19 JUNE 22 MISS.

		AUSTRIA	MAY 2
		SINGLES	
1	MICK	(AUSTRIAN IPPLINISTINA TOP 45)	MAY 2
	1	MERCY 00FF FALV	
	2	4 MINUTES MADDING FE JUSTIN THREST HARD WARREST HARD	
	5	SO SOLL ES BLEIBEN	
	3	NEW SOUL MAL HAME "OT OU TARD WARRED	
,	6	WALERIE MAN ROMEOUSE COLLANSIA	
		ALBUMS	
	NEW	MADONNA HAND CANCY GATHER BROS	
	4	AMY WINEHOUSE	

DUFFY

Billboard ALBUMS



EUROCHARTS

SINGLE SALES

THE	LAST WIFE	EUROCKERTS ARE COMPLED OF BILLBOARD FROM THE BATICHAL ALBEM SALES CHARTS OF 20 EUROPEAN COOKERSES.	UTBICLES AMO BIAS 7,	219
1	1	4 MINUTES MADDINA FF JUSTIN THINERLAND WARRISD DROS		

AMERICAN BOY TIRED OF BEING SORRY

BLEEDING LOVE

C'EST CHELOU LOVE IN THIS CLUB SO SOLL ES BLEIBEN

STOP AND STARE

HE. BILOUTE! MONTE L'SON! HEIN!

ALBIIMS

milk	TAST		MAY 7, 2008
	10	MADONNA HARD CARDY WATERS STICS	
2	1	DUFFY BOOKERN AND	
3	NEW	PORTISHEAD	
	2	AMY WINEHOUSE	
5	5	R.E.M. ACCELERATE WARNER BROS	
3	4	THE LAST SHADOW PUPPETS	

6 LEONA LEWIS THE KOOKS AMY MACDONALD

MARIAH CAREY

THE ROLLING STONES FRANCIS CABREL

RADIO AIRPLAY

	128	RADIO APPLAY INFORMATION FROM TI FUNDMEAN COUNTRIES AS MONITORS AND
22	31	TAGULABED ET RELEED HUSIC CONTROL MAT 7, 200
1	1.	4 MINUTES MACORNA FT, JUSTIN THREPHANE WARREN STOS
2	2	MERCY
3	4	STOP AND STARE
4	7	AMERICAN BOY STILLS IT SAME WEST HOME SCHOOL/STLANTIC
5	5	WITH YOU CHIS BOOW JUT TOWN
	10	LOVE SONG

BLEEDING LOVE TOUCH MY BODY

BLACK & GOLD CHASING PAVEMENTS 15 13 NEW SOUL

CHRISTIAN.

0 O 3 36 CASTING CROWNS

S CECE WINANS

VARIOUS ARTISTS

17 3 GAITHER VOCAL BAND 10 5 HAWK NELSON
RAWK SILDOR, SI MY SHEROY SEC.

9 5 MARTHA MUNIZZI
DANSE REL WORLD LITETURE ACTOR

STEVEN CURTIS CHAPMAN MEREDITH ANDREWS

22 31 NICOLE C. MULLEN PILLAR

18 31 VARIOUS ARTISTS 26 21 63 TOBYMAC 21 63 PORTAGE SCHOOL CONTROLS COTO 24 17 GRUPO NUEVA VIDA

20 4 WOMEN OF FAITH WORSHIP TEAM 31 23 32 VARIOUS ARTISTS RUN KID RUN

3 34 9 FIREFLIGHT THIRD DAY 37 33 40 VARIOUS ARTISTS SALVADOR

BILL & GLOBIA GATTHER WITH THE HOMECONING FRIEND)
MANDISA
MANDISA THE BROOKLYN TABERNACLE CHOIR 45 12 ILL SAY YES INTO A THE SHOOT AND THE SAY AND T

JEREMY CAMP MATT MAHER VARIOUS ARTISTS

MARTHA MUNIZZI

ES ARTIST VARIOUS ARTISTS 4 21 KIRK FRANKLIN SHEKINAH GLORY MINISTRY

DORINDA CLARK-COLE VARIOUS ARTISTS ISRAEL & NEW BREED

THE CLARK SISTERS BISHOP PAUL S. MORTON

RICKY DILLARD & NEW G BISHOP PAUL S MORTON PRESENTS FORCE PRAISE AND WORSHIP SO VARIOUS ARTISTS

VARIOUS ARTISTS
VARIOUS ARTISTS
VARIOUS ARTISTS NORMAN HUTCHINS STORMANDUS PRAISE VOLUME ONE IS DONNIE MCCLURKIN
THE ESTERTIAL DORSE MCCLURARY SERVITY SESSEY 15304 5001

LMOSS LEE WILLIAMS AND THE SPIRITUAL OCS DEWAYNE WOODS & WHEN SINGERS MEET JONATHAN NELSON FEATURING PURPOSE BISHOP LEONARD SCOTT

38 14 THE BLIND BOYS OF ALABAMA BEVERLY CRAWFORD

BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIC DESTRICK HADDON PRESENTS VOICES OF UNITY

T.D. JAKES 47 18 TRIN-I-TEE 5:7 GO IN-COURT DE TABLE PERSONNELLE TRI-CITY SINGERS

CHARTS LEGEND

MIRTHMENERARINS

Where included, this award indicates the bit with the chart's largest unit increase.

Where Included, this award indicates the still state the chart's higgest percentage growth.

SIMERESCHARIS

RADIO AIRPLAY SINGLES CHARTS Compiled from a national sample of data supplied by Nietsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact limes of airplay with Arbitron listener data. The exceptions are the Rhydmic Aupliey, Audit Top 40. Adult Contemporary, Modern Rock and

Songs are removed from The Billboard Hot 100 and Not 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot RBIL/Hip-Hop Songs and and man basiles his 5.0. Songs are removed from the Holt RBB/Hel-Hol Stongs and Holt BBB/Hel-Hold Annie Annie Markey Christ Smithstandy if they have been not that set BBB/Hel-Hold Stongs have been and seen and seen below No. 50. Songs are seminated than the Boll Count of the 100 Annie Annie Annie Hold Stongs and seminated than the Boll Country Stongs if they have been on an other the more than 20 removed from the Country Stongs if they have been on an other the more than 20 weeks and not the belief in 100 in direction or and cardinary, provided birth year and still gaining enough audience points to built; Songs are removed from Holt Latin Holy of the Hold Stongs in the Hold Stongs are removed from Holt Latin Holy of the Hold Stongs in the Hold Stongs are removed from Holt Latin Holy of the Hold Stongs in the Hold Stongs are removed from Holt Latin Holy of the Hold Stongs in the Hold Stongs are removed from Hold Latin Hold Stongs in the Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs in the Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs and Hold Stongs are removed from Hold Latin Hold Stongs and Hold Stongs a Sough of they have been on the chart for more than 20 weeks and ram believe loss 20 steps on lateral hardly what has removed after 20 weeks of they can believe loss, 20 in both audience and devictions. Describing long an enteroded from Audience and devictions. Describing long an enteroded from Audience and devictions. Describing long an enteroded from Audience loss. 31 filling to be seen on the Chart for more than 25 weeks and an aid who believe loss. 32 filling to be seen on the Chart for more than 25 weeks and crash believe loss. 35 fought are removed from the Audit 10 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash believe loss. 35 fought are removed from the Audit 20 weeks and crash and crash are removed from the Audit 20 weeks and cr

STROCES SALES CHARTS
The top selling singles compiled from a nelfornel sample of retail store, mass marchant, and internet sales reports collected, complete, and provided by Nielsen SoundScan. For Ratifythe-Hop Singles Sales, sales class is compiled from a nelsona subset panie of core Ratifythe-Hop stores by Nielsen SoundScan.

Singles with the greatest sales gains.

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Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous

KARNAH MERUPAKANA

ALBUM CHARTS
— Recording instantiny Asian Of America (BIAA) coefficiation for net shipment of
500,000 albums (6)(s)(i) B. BIAA, certification for net shipment of 1 million units
500,000 albums (6)(s)(ii) B. BIAA, certification for net shipment of 1 million units
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PRAA certification for 500,000 paid downloads (Gold). III RIAA certification for 1 million paid downloads (Flatinum), Nameral within platinum symbol indicates sony's multiplatinum level. RIAA certification for net shipment of 500,000 singles (Gold).

■ RAA gold certification for net abjument of 2,000 units for video singles. BIAA gold certification for net abjument of 30,000 units for video singles. BIAA gold certification for net abjument of 30,000 units for video singles. BIAA gold units of 30,000 units for video singles. BIAA gold units over the size of 30,000 units for video singles. BIAA platnum certification for sixel of 30,000 units for video singles.

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3	2	2	ATMOSPHERE
0	5	26	GARTH BROOKS
Ö	0	26	THE DETRINE WITH PLANT 213 126 00 CD CO/C) +
0			LONG MAKE BUT OF FISHE FAC 4500 EX (T4 BB)
0	10	19	SANDGRO JAND UNG 70034 DOWNSON (14 88) PRESIDENT RADIOHEAD WARROUG 123 210221310 (13.86)
V	_	14	VAMPIRE WEEKEND
В	7		VAMPRE MERCED IN 3121 EESSANS GROUP (11 BE)
9	6	4	
10	3	2	ALLIMEL SEA SANKOCKEST EPIC SONNOCK (17 86) STORY OF THE YEAR THE BLACK SWAM SHITME BOOK (19 90)
11	12	49	SOUNDTRACK ONCE LANGESTER + SOME MUSIC SOUNDTRACK TOSSES - COLLANGIA (12 SE) +
12	6	2	WHITE SNAKE 8000 TO BE 840 515 AMHAMMER 9813* SPV (17 98)
13	11	4	NINE INCH NAILS GHSTS HIS THE ROLL CORPORATION 24" (18 88)
14	4	2	PRODIGY ##16 PT 2 M/0 40701/90 (17 90) +
18	19	37	SIXX: A.M. THE HERORY DURINGS EQUINOTINGS SECURE SCYDE 171 (18 10)
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02	in:		9TH WONDER & BUCKSHOT
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20	23	ř.	PASHDRABLE NESS 21347 (12 10) SHE & HIM
21	22	7	
22	26	4	VARIOUS ARTISTS Pyric 6465 Crame FEARLESS 20185 (14 68)
0		W	JAMIE LIDELL JM ANAP 163 (75-66)
24	29	14	BULLET FOR MY VALENTINE SCHEM AM PRE 23 20 CAT HAR 25 2022 (20MA 176-95)
25	27	9	THE BLACK CROWES MANNANT SCIENCE AND THE MECANONICE (15 MI)
28	25	9	FLOGGING MOLLY
27	15	2	TANTRIC THE DID NESHS SELDET MAJORITY SORAR TES 175 084
28	30	4	NICK CAVE & THE BAD SEEDS OR LAZARIE DEPO WITH AND SECULA PERSON (17 66)
0	34	10	DOLLY PARTON SACUMOODS EARSE 20LLY 925 (12 56)
30	18	3	THRICE
0	38	5	VARIOUS ARTISTS WE THE REF UTS 20-AM. 13 000
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34	17	2	TOKYO POLICE CLUB
34	17		BIZZY BONE
26	24	2	
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38	31	5	MARTHA MUNIZZI DARROE THE WORLD MARCHA MUNIZZI SEGIO I I F SE CO DVOI 4
30	21	3	DARK LOTUS THE OFFICE ENCINERATION FOR HOST (12 88)
40	39	32	INGRID MICHAELSON GIRLS AND MYS CARIN 24 DE CHOOMAL SADERL [11 88]
41	45	49	JASON ALDEAN RELEMBES - 1 15-3, such 7047 (17 00)
42	40	25	DANE COOK HUMA MOUND THE STATE LINE FROM MARKED STATE SAFERS CONTROL OF THE STATE OF
43	42	15	HORROR TREPRADLE CHOILING DISCHESTRA AT TOWNE SOLARE (ASSOCIATEDES) CALLED TO SERVE VICTORIO LASCITUACIO CHOIR SOLARI (15-56)
44	36	4	CUT (// COPY in Great Colours NOTE); AN 050 (TD 50)
100	100		VARIOUS ARTISTS

TOP INSEPTINGENT ALBUMS, independent Albums are current table that are sold via Independ deteraction, requiring mode that are furthed via major states combission. TOP DOMAIL, feed as a combission curve in-voice good advanced version NORMLE, for than temped for its and explanation. SELEGOLAR B.Z. COLATA seeds politically on one of the charts must not write you in billional by industry ones that are activative for filling weekers. You'ld be writely not inclined by industry ones that are activative for filling weekers.

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Ŧ	2	HEW	THE ROOTS	Rising Down	6	
1	3	HEV	PORTISHEAD	Third	8	
1	4	HW	AUGUSTANA	Can't Love Can't Hurt	W	
1	6	2 4	LEONA LEWIS	Spirit	3	
B	6	1 2	FLIGHT OF THE CONCHORDS	Flight Of The Conchords (Soundrack)	17	
8	7	6 19	SOUNDTRACK	Juno	13	ð
1	8	HW	MUDCRUTCH	Mudcratch	. 6	
1	9	3 3	MARIAH CAREY	E=MC2	2	
1	10	NOW	DEF LEPPARD	Songs From The Sparkle Lounge	3	
1	11	REW	FOREVER THE SICKES	T KIDS Underdog Alma Mater	45	
1	12	16-64T0Y	NATASHA BEDINGFIEL	D Pocketful 04 Sunshine	24	
1	13	HEW	SANTOGOLD	Santogold	74	
1	14	HEW	LYFE JENNINGS	Lyfe Change	4	
ĕ	16	4 2"	THE WEEPIES	Hideaway	131	

e		W	ORLD
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1	1	9	CELTIC THUNDER THE SHOW CELTS THUNDER DOUGLES
2	2	66	CELTIC WOMAN
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0	14	6	CHAMBAO CON OTDS AND SORY FING BOTTS 778270
6	9	62	THE STARLITE SINGERS
0	10	28	MICHELLE AMATO ROSALINO MCALLISTER SARAH MODR
0	12	29	MANU CHAO LA RADIOURA HICAMS 61495" RUCIÓNAL
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12	7	15	DENGUE FEVER
13	13	37	VARIOUS ARTISTS ### HENDE MADLEY STEEM, PRODUCTS SCHOOLOGY
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3	1	7	BLEEDING LOVE	
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WHAT I'VE DONE

USEN FIRST ANALYSIS (1957)

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104 Go to www.billboard.biz for complete chart data Data for week of MAY 17, 2008

Billbeard LAUNCH PAD

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se 98	SEE CHI	ARTIST	Title	itselfe E	1	10 10	ARTIST (ARC. & TOMBER / DESTRIBUTION LANG. (FREE)	Title	MA
0		THE CAB	Whisper Wer	Autober: 25	3	HEW	MAJ MACHESE 011151 (19:00)	Mi Sentimiento	ī
(2) Itt	W	9TH WONDER & BUCKSHOT	Formula	The Cab Is on 1977 in 1977 with the	1	23 7	THE KILLS	Midnight Boom	
3 3	15	MGMT COLUMBIA NEST?" SONY MUSIC (11 68)	Oracular Spectacular	band at No. 8, 20		sew	RUN KID RUN 1007n a 1640, 1141a (12 50)	Love At The Core	i
0 5	8	SAVING ABEL	Seving Abel	and I recently	1	31 16	AIRBOURNE ROADHUNNER STEES (13 98)	Runnin' Wild	1
0 :	24	GUESTI METRO STATION	Metro Station	ink with the act of No. 5.	,	28 5	FERRAS CAPITOL ERTOS (172 08)	Aliens & Reinbowe	i
e 5	10:	TEDDY BRENT	Feshionable	31	ı	34 10	LUDO REDRIRO (S. AND COMMET YOUNG 19 SE)	You're Awful, I Love You	Î
7 Et	*	JAMIE LIDELL	Jim	32	:	11 2	LYRICS BORN ANTI MARCH SPILLER (16 MI)	Everywhere At Once	ì
0 7	23	WE THE KINGS	We The Kings	At No. 2, 985 Wooder's and	,	38 9	MARCUS MILLER	Mercus	
9 9	40	FIVE FINGER DEATH PUNCH	The Way Of The Fist	Bookshot's second full	3	50 8	NEEDTOBREATHE	The Heat	ï
10 12	5	FLOBOTS	Fight With Tools	eribboration 35	5	27 7	CRYSTAL CASTLES	Crystal Castles	
11 1	2	TOKYO POLICE CLUB	Elephani Sheli	starts with 5,000, On Too	,	40 6	FIREFLIGHT	Unbreekable	î
12 2	2	ELBOW PICTOR GETTER OTTOMA NEA OF MIL	Seldom Seen Kid	RAB/Hig-Hop 37	a	29 11	JO JO JORGE FALCON	Los Mejores 99 Chistes Vol. 1	
13 4	2	TIFFANY EVANS	Titleny Evens	Albums, il bows at No. 45. 389	3	39 19	BON IVER	For Emma, Forever Ago	î
14 15	75	DRAGONFORCE	Inhuman Rampage	39	•	24 4	TAPES 'N TAPES II. 11st BELCAS GROW 114 NO.	Walk It Off	
16 13	4	CUT /// COPY MCCCLAR GIA 113 99:	In Ghost Colours	40)	43 7	DEVOTCHKA AND: 66945* EPISTAPH (16.90)	A Mad & Farthful Telling	1
18 10	3	MB3 MUIT 5384 ct 5 9th	Saturdays = Youth	41		25 5	SUN KIL MOON	April	
17 18	5	THE SWORD	Gods Of The Earth	Wa c)	ntw	NEWTON FAULKNER 1974 Style IN SPORTINE SHARE COLUMBA 22312 SQW MUSIC CIZ SQ	Hand Built By Robots	î
10 14	4	JASON NEVINS THRUEDIACE STREET THRING (18 50)	ThriveMix Presents: Dance Anthems 2	43	1	30 28	NICK SWARDSON	Perty	
19 20		GRUPO NUEVA VIDA	Mejoras Cantos Religiosos	Toped on this	ē	45 27	LEVON HELM DIST MARKET TO A MEDIDARD (NE DE)	Dirt Farmer	ii
20 st	_	BORIS 50-1468x (540-92 (13-98)	Smile	months ago 45)	SE-CUTTO	SICK PUPPIES	Dressed Up As Life	
21 17	3	JAMES MCMURTRY	Just Us Kids	("New on the Charts." Narch	9	NE-02197	JUSTICE #0 BANGEN BI CALISE 2248987/NICE 173.905	Cross	ii
22 18	12	LOS CUATES DE SINALOA SCRIV BRO BORTE 22541 112 661 +	Puros Exitos Chacas	ZZ), the British	ď	33 6	MAN MAN MAIL 003127 (PITAPE 275 68)	Rebbli Hebits	
23 22	8	LA FACTORIA (No.CR.AL LATEST CORDER (12 NB)	Nueva Metas	daper's farmer U.K. No.1		41 to	SONDRE LERCHE	Dan in Resi Life (Soundtrack)	li
24 19	3	HILARY MCRAE STIME FOAD SQUEEN (ET 98)	Through These Wells	album makes 85 U.S. Select.	0	sew	WALLS OF JERICHO	Redemption (EP)	
28 16	•	BABY D EN DOMP SOSSESSOR (17 Sec.	A Town Secret Weepon	50.2 18812	,	32 4	FOALS PANSOSSONS TOST SUB-POP (13.4%)	Antidotes	i

REGIONAL HEATSEEKER *1s



BREAKING & ENTERING

Third time's a charm for London-born soul singer Jamie Lidell. whose third album, "Jim," earns him his first Billboard chart ink at No. 7 on Top Heatseekers. Visit bill-

board.com/breaking to learn about the artist who appeals to dance fans as much as old-school Motown lovers.



NEEDTOBREATHE, "The Heat"

Whisper War

The Cab

The album notches its fifth consecutive sales gain and best week since September as it rises 50-34 on Top Heatseekers with a 34% increase. The set's "More Time" is making inroads on the Triple A chart In sister publication Radio & Records.

Oracular Spectacular Saving Abel MGMT Saving Abe Teddy Brent SOUTH CENTRAL PACIFIC EAST NORTH CENTRAL PROGRESS REPORT

Saving Abel

VEST NORTH CENTRAL

Whisper War

The Cab AID ATLANTIC

The Cab 9th Wonder & Buckshot MGMT Oracular Speci Metro Station Metro Station WE the Kings He The Kings Jamie Lidell Boris Smile Tokyo Police Club Elephant Shelf Fear Nuttin Rend

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SINGLES & TRACKS

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Chapter 11 Case No. 88-10562 (ALG)

NOTICE OF SALE OF THE ASSETS OF TEEVEE TOONS, INC. dols TVT RECORDS Please be advised that Debug, for very loons, Inc., dought TVT Records

THE THE TOTAL TOTAL THE THE TOTAL THE THE TOTAL THE TOTA Date May 28, 2008

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Chadline to object to proposed cure amounts. hung 6, 7005 on 5 00 m on

on executory contracts

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opposed user amounts for such corresces was or given to all counterprises to assume free of the Sale Motion, the Bill Proceedures Order, the Sale Order, the Agreement and all its related to each of the foregoing may be obtained at high five we wish successing one, some may be directed for Ale P. Ostrow or Constantine Pounskis at Stevens & Lee, P.C. New York, New York, New York, May 1, 2006.

STEVENS & LEE, P.C. Amorreys for the Debtor in Possession By: It' Alee P. Ostrow Alee P. Ostrow Constantine D. Pournkis 485 Madison Averse, 20th Floor New York, New York 10022 (212) 319-8500 aposi stevenslec.com cnia stevenslec.com

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RECORD COMPANIES: Sony BMG's Commercial Music Group promotes Chris Gannett to VP of strategic marketing. He was senior director of marketing and strategic part-

nerships at Legacy Recordings. BMG Label Group appoints Ivan Gavin to COO. He was

COO at FMI Recorded Music North America. EMI Music Germany/Switzerland/Austria in Cologne, Germany, names Wolfgang Hanebrink chairman. Hanebrink was head of commercial development.

Sony BMG Music Entertainment elevates Julie Swidler to executive VP of business affairs and general counsel. She was executive VP of business and legal affairs for BMG U.S. Label Group and RCA Music Group.

Arista Nashville promotes Lesly Tyson to director of national promotion. She was director of regional promotion. Columbia Nashville names Brooke Kujawa promotion coordinator. She was production coordinator at Sony BMG Nashville.

Provident Label Group ups Laurie Chimento to senior diector of marketing. She was associate director of marketi





PUBLISHING: Primary Wave Music Publishing taps Robert Horowitz as COO/head of business development. He was a director at Credit Suisse.

The International Confederation of Music Publishers appoints Ger Hatton secretary general. Jenny Vacher previously served as general counsel and ran operations for ICMP.

Murrah Colton Entertainment names AJ Burton manager of A&R resources. He was coordinator of business af-

fairs/creative at Bug Music. BMI ups Joey Mercado to director of Latin writer/publisher relations and media licensing. He was manager of

Latin markets and media licensing. Cherry Lane Music Publishing promotes Joe Mondry to manager of creative services and marketing. He was coor-

DIGITAL: Tim Clark, co-founder of U.K. artist management firm termusic, has joined the advisory board of digital music marketing company Hip Digital Media.

dinator of film and TV music

-Edited by Mitchell Peters

GOODWORKS

THE EDGE TO HOST MUSIC RISING AUCTION U2's the Edge will host the Icons of Music Sale II May 31 at the Hard Rock Cafe in New York's Times Square. The second annual auction of music memorabilia will benefit Music Rising, the musical instrument replacement fund founded after Hurricanes Katrina and Rita by the Edge, producer Bob Ezrin and Gibson Guitar chairman Henry Juszkiewicz. Singer Aaron Neville, whose family was affected by Katrina, has been tapped to perform at the event. Among the items being auctioned are a handwritten poem by Jim Morrison, a trumpet played onstage by Miles Davis and an MTV Award presented to Nirvana for "Smells Like Teen Spirit." Julien's Auctions will host the event. A limited number of tickets to the event are available via Ticketmaster and the Hard Rock Cafe for \$250. Proceeds from their sales go directly to Music Rising. Since its inception, Music Rising has aided more than 2,700 professional musicians and nearly 50,000 students in the Gulf Coast region. according to the organization.

BACKBEAT

























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